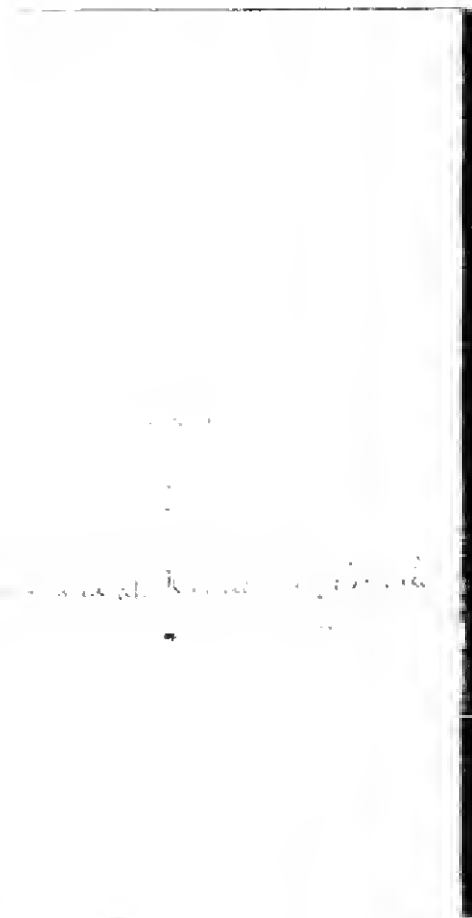
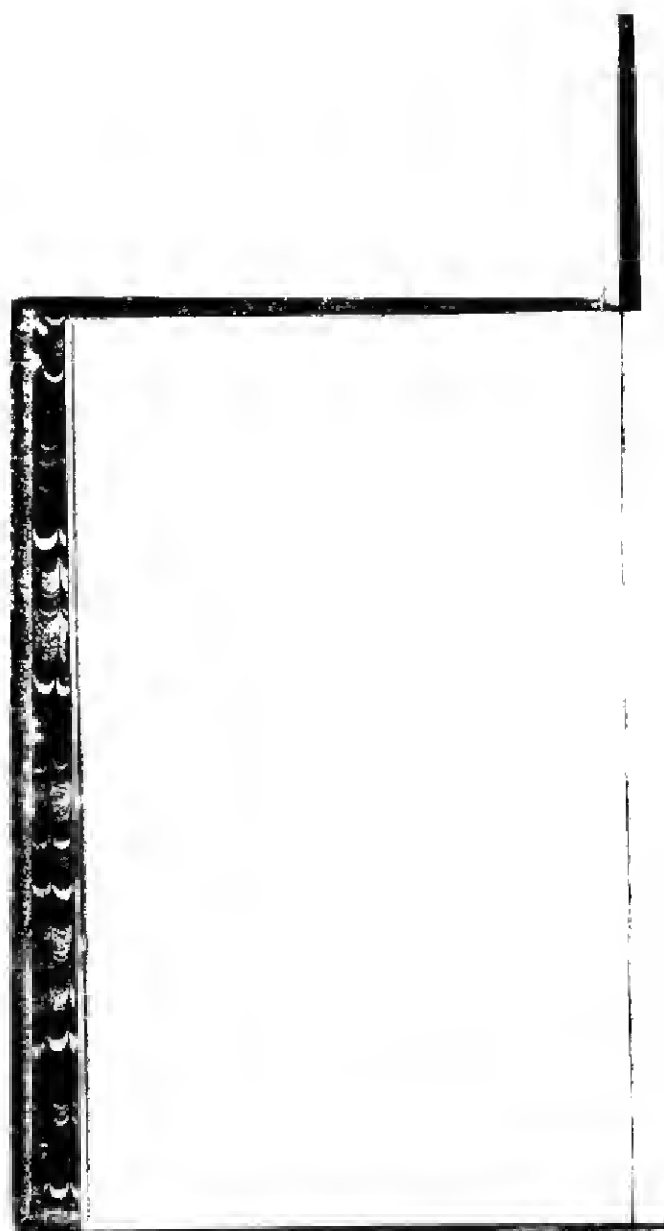


by 6.7.12



Journal of the Royal Society



It is a great in dot in B  
then, y place then, y place  
but of the B again, y place  
then B - 8 m. 200 y. - 4. 4  
it could be that you are in  
then one alone, y place, y  
it could be that you are in  
then it is not about you, y place



*John Playford*  
 AN  
**INTRODUCTION**  
 TO THE  
**Skill of Musick:**  
 IN THREE BOOKS.

By JOHN PLAYFORD.

CONTAINING,

- I. The *Grounds and Principles* of MUSICK according to the *Gamut*; being newly Written, and made more Easie for Young Practitioners, according to the Method now in Practice, by an Eminent Master in that Science.
- II. *Instructions and Lessons* for the *Trable, Tenor,* and *Bass-Viola*; and also for the *Treble Violin*.
- III. The Art of *Descant*, or *Composing Musick* in Parts; made very Plain and Easie by the late Mr. HENRY PURCELL.

The Thirteenth Edition.

In the SAVOY, Printed by E. JONES, for Henry Playford, and sold by him at his Shop in the Temple Church, over-against St. Dunstons Church in Fleet-Street, 1697.

A  
PREFACE  
TO ALL  
*Lovers of Musick.*

MUSICK, in ancient Times, was held in as great Estimation, Reverence, and Honour, by the most Noble and Virtuous Persons, as any of the Liberal Sciences whatsoever, for the manifold Uses thereof, conducing to the Life of Man. Philosophers accounted it an *Invention* of the *Gods*, bestowing it on Men, to make them better condition'd than bare Nature afforded, and conclude a special Necessity thereof in the Education of Children; partly, from its natural Delight; and partly, from the Efficacy it hath in moving the Affections to Virtue; comprehending, chiefly, the Three Arts in the Education of Youth, (*viz.*) *Grammar*, *Musick*, and *Gymnastic*; this last is for the Exercise of their Limbs. *Quintilian* reports, in his time the same Men taught both *Grammar* and *Musick*. Those then who intend the Practice thereof, must allow *Musick* to be the Gift of God, yet (like other his Graces and Benefits) it's not given to the *Idle*, but they must reach it with the Hand of *Industry*, by putting in Practice the *Works* and *Inventions* of Skilful Artists; for, merely to *Speak*, and *Sing*, are of Nature; and this *Double Use* of the Ar-

*A Preface to all Lovers of Musick.*

ticulate *Power*, the rudeſt Swains of all Nations do make; but to *Speak* well, and *Sing* well, are of Art. Therefore, when I had conſider'd the great want of Books, ſetting forth the *Rules* and *Grounds* of this Divine Science of *Musick* in our own Language, it was a great Motive with me to undertake this Work; tho, I muſt confeſs, our Nation is at this time plentifully flor'd with ſkilful Men in this Science, better Able than my ſelf to have undertaken this Work; but their Slowneſs and Modeltty (being, as I conceive, unwilling to appear in Print about ſo ſmall a matter,) has made me adventure on it, tho with the Danger of not being ſo well Done as They might have Perform'd it: And I was therather Induc'd thereto, for that the Preſcription of Rules of all Arts and Sciences ought to be deliver'd in Plain and Brief Language, and not in Flowery of *Eloquence*; which Maxim I have follow'd; For, after the moſt Brief, Plain, and Eaſie Method I could invent, I have here ſet down the *Grounds* of *Musick*, omitting nothing in This *Art* which I conceiv'd Neceſſary for the Practice of Young Beginners, both for Vocal and Instrumental *Musick*. Alſo, I have in a Brief Method ſet forth the Art of Compoſing *Two, Three, Four, or more Parts* Muſically, in ſuch Eaſie and Plain *Rules*, as are moſt neceſſary to be Underſtood by Young Practitioners. The Work, as it is, I muſt confeſs, is not all my Own, ſome part thereof being Collected out of Authors that have written on this Subject; the which, I hope, will make it much more Approv'd.

*J. Playford.*

Of MUSICK in General; and,  
Of its Divine and Civil Uſes.

MUSICK is an Art Unſearchable, Divine, and Excellent, by which a True Concordance of Sounds or Harmony is produced, that Rejoiceth and Cheareth the Hearts of Men; and hath in all Ages, and in all Countries, been highly Reverend and Eſteem'd; by the Jews, for Religion and Divine Worſhip in the Service of God, as appears by Scripture; by the Grecians and Romans, to induce Virtue and Gravity, and to incite to Courage and Valour. Great Diſputes were among Learned Authors about the firſt Inventor, ſome ſay Orpheus, ſome Linus, both famous Poets and Muſicians; others ſay Amphion, whoſe Muſick turn'd Stones to the building of the Walls of Thebes; as Orpheus, who, by the ſweet ſound Touching his Harp, had mov'd the wild Beaſts and Trees to Dance. But the true meaning thereof is, That by vertue of their Muſick, and their wiſe and pleaſing Muſical Poems, the one brought the Savage and Beaſt-like Thracians to Humanity and Gentleneſs, the other perſuaded the Rude and Cruell Thebans to the fortifying of their City, and to a Civil Converſation: The Egyptians to Apollo, attributing the firſt Invention of the Harp to him; and certainly, they had an high Eſteem of the Excellency of Muſick, ſo make Apollo (who was the God of Wiſdom) to be the God of Muſick. But the People of God do truly acknowledge a far more Ancient Inventor of this Divine Art, Jubal the



## ii Of MUsICK in General; and,

first from Adam, who, as *the poetical Gen. 4.27.* was the Father of all that handle the Harp or Organ. *St. Augustine* goes yet farther, shewing, that it is the Gift of God himself, and a Representation or Admission of the sweet Consent and Harmony which his Wisdom hath made in the Creation and Administration of the World. And well it may be term'd, a Divine and Myste-rious Art, for among all those Rare Arts and Sciences, with which God hath endow'd Men, this of Musick is the most Sublime and Excellent for its wonderful Effect; and Inventions: It hath been the Study of Millions of Men for many Thousand Years, yet none ever attain'd the full Scope and Perfection thereof, but there still appear'd new Matter for their Inventions; and, when most wonder-ful, the whole Mystery of this Art is compris'd in the com- pass of Three Notes or Sounds, which is most ingeniously observ'd by Mr. Chr. Simpson, in his Division-Violist, p. 18. in these Words: All Sounds that can possibly be



joyn'd at once together in Musical Concordance, are still but the re-iterated Harmony in Three; a significant Emblem of that Supreme and Incomprehensible Trinity, Three in One, Governing and Dis-posing the whole Machine of the World, with all its included Parts, in a perfect Harmony; for in the Harmony of Sounds, there is some great and hidden Mystery above what hath been yet discover'd. And Mrs. Ca-therine Philips, in her *Epitaph on Mr. Henry Laws his Second Book of Ayres*, hath these Words:

Nature, which in the vast Creation's Soul,  
That ready curious Agent in the whole,

## Of its Divine and Civil Uses.

iii

The Art of Heav'n, the Order of the Frame,  
Is only Musick in another Name.  
And as some King conqu'ring what was his own,  
Hath choice of several Titles to his Crown,  
So Harmony on this Score now, that then,  
Yet still is all that takes and governs Men  
Beauty is but Crepuscle, and we find  
Consent is but the Lullaby of the Mind:  
Fringing the Chain of well-tun'd Harms,  
Hem'd in the Chorus of the Noblest Parts:  
And all the World, on which we can prevail,  
Musick to th' Ear, or to the Intellect.

Nor hath there yet been any Reason given of that Symphany in Sounds, that the Strings of a Viol being struck, and another Viol laid at a distance and tuned in concordance to it, the same Strings thereof should sound and move in a Symphany with the other, tho' not touch'd: nor that the Sound of a Sackbut or Trumpet should, by a stronger emotion of Breath, skip from Con- cord to Concord, before you can force it into any gra- dation of Tones or Notes. Ath. Kerscherus, a learned Writer, reports, That in Calabria, and other Parts of Italy, there is a poisonous Spider call'd the Tarantula, by which, such as are bitten fall into a frenzy of Madness and Languor; to rid the immoderate Pa- sion thereof, Musick is the speedy Remedy and Cure, for which, they have Solemn Songs and Tunes.

The first and chief Use of Musick is, for the Service and Praise of God, whose Gift it is. The second Use is, for the Solace of Men, who, as it is agreeable unto Na- ture, so it is allow'd by God as a Temporal Blessing to re- mediate and cheer Mankind, long Study and weary Labour in their Vocations. Eccl. 30. 20. Wine and Musick re-joyce the Heart: As the Philosopher adjoyns, Musica Medicina est molestiae illius per labores suscipitur.

Alia-

iv Of Musick in Generall; and,

*Ælianus in his Hist Animal l. 10. c. 29. writes, That of all Beasts, there is none that is not delighted with Harmony, but only the Ass. H. Stephanus reports, That he saw a Lion in London leave his Meat to hear Musick. My self, as I travell'd some Years since near Roylton, met an Herd of Swine about 20, upon the Road, following a Bagpipe or Piping, which whilst the Musick play'd, they went forward; when it ceas'd they all stood still; and in this manner they were brought out of Yorkshire to Hampton-Court. If Irrational Creatures so naturally love, and are delighted with Musick, shall not Rational Men, who are endued with the Knowledge thereof? A Learned Author hath this Observation, That Musick is us'd only of the most Aerial Creatures; heard and understood by Man. The Birds of the Air, those pretty winged Choristers, How do they, at the approach of Day, warble forth their Maker's Praise! Among which, observe the little Lark, who by a Natural Instinct, doth very often mount up the Sky as high as his Wings will bear him, and there warble out his Melody as long as his strength enables him, and then descends to his Flock, who presently send up another Chorister to supply this Divine Service. It is also observed of the Cock, which Chaucer call'd Chanticleer, his Crowing is sounded Musically, and doth imitate so the perfect Syllables of the word Hallelu-jah.*

*Arth. Kircher writes also, That the Cock doth sound a perfect Eight Musically, thus, when his Men come from their Nest. He hath several other Observations of Sounds by such Animals. The Philosopher says, Not so be Animatum Musicum, is not so be Animal Rationate, And*



Of its Divine and Civil Uses. v

*the Italian Proverb is, God loves not him, whom he hath not made to love Musick. Nor doth Musick only delight the Mind of Man, and Beasts and Birds, but also conducteth much, both by itself by the exercise of the Voice in Song, which doth clear and strengthen the Lungs, and if to it be join'd the Exercise of the Limbs, more need fear Asthma or Consumption; the want of which Exercise is seen the death of many Students: Also, much Benefit hath been found thereby, by such as have been troubled with Defects in Speech, as Stammering and bad Utterance. It gently breaks and vents the Manners Grief, and brightens the Joyes of them that are Cheerful: It doth strengthen and Hardens the valiant Soldier in Fight is animated when he hears the sound of the Trumpet, the Pipe and Drum: All Mechanick Artificers do find it cheer them in their weary Labours. Scaliger (Exerc. 3. 2.) gives a reason of these Effects, because the Spirits about the Heart taking out but trembling and dancing about the Body, are mov'd together, and stir'd up with it; so that the Mind, Harmonically compos'd, is round up at the Tunes of the Musick. And further, we see even young Babes are charm'd asleep by their Singing Nurses; nay the poor labouring Beasts at Plow and Cart are charm'd by the sound of Musick, tho' it be but their Masters Whistle. If God hath granted such Benefits to Men by the Civil Exercise, how the Heavenly and Divine Use will much more redound to our Eternal Comfort if without Voices we join our Hearts when we sing in his Holy Place. Venerable Bede writeth, That no Science but Musick may enter the Doors of the Church: Too Use of which in the Worship and Service of God, that it hath been anciently used, and should still be continued, may be easily prov'd from the Evidence of God's Word, and the Practice of the Church*

vi Of Musick in General; and,

in all Ages: Thou shalt seldom meet Holy David without an Instrument in his hand, and a Psalm in his mouth; Fifty three Holy Metres or Psalm, he dedicated to his Chief Musician Jeduthun, to compose Musick to them: He was one in whom the Spirit of God did abound to dwell, for no Evil Spirit will abide: nor anywhere Musick and Harmony are lodg'd, nor when display'd before Saul, the Evil Spirit departed immediately. The Power of Musick against Evil Spirits Luther (seemeth to think) as it doth still remain, Scimus. (said by) Mancam Daemonibus etiam inivisum & intolerabilem esse, We know, that Musick is most dreadful and invulnerable to the Devils. How acceptable Divine Harmony was to God in his Worship, appears in 2 Chron. 5. 12, 13. Also the Levites, which were the Singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, being clad in fine Linen, having Cymbals, and Psalteries, and Harps, stood at the East end of the Altar, and with them an hundred and twenty Priests sounding with Trumpets: It came even to pass, as the Trumpeters and Singers were as one, so make one sound to be heard in praising and thanking the Lord; And when they lift up their voice with the Trumpets, and Cymbals, and Instruments of Musick, &c. then the house was fill'd with a Cloud, even the house of the Lord. The Use of Musick was continu'd in the Church of the Jews, even until the Destruction of their Temple and Nation by Titus. And the Use thereof also began in the Christian Church in our Saviour and his Apostles times. If you consult the Writings of the Primitive Fathers, you shall scarce meet with one that doth not write of the Divine Use of Musick in Churches; and yet true it is, that some

Of its Divine and Civil Uses. vii

some of them did find fault with some Abuses thereof in the Service of God; (and so they would now, if they were alive;) but that condemneth the right Use thereof no more, than the Holy Supper is condemn'd by St. Paul, while he blames those who shamefully profan'd it. The Christian Emperour, Kings and Princes in all Ages, have had this Divine Science in great Esteem and Honour: Constantine the Great, and Theodosius, did both of them begin and sing Divine Hymns in the Christian Congregations: and Justinian the Emperour composed an Hymn to be sung in the Church, which began, To the only begotten Son and Word of God. Of Charles the Great 'tis reported, That he went often into the Psalmody and sung himself, and appointed his Sons and other Princes what Psalm and Hymns should be sung. But to come nearer home, History tells us, That the ancient Britains of this Island had Musicians before they had Books; and the Romans, that invaded them, (who were not too forward to magnifie other Nations) confess what Power the Druids and Bards had over the People's Affections, by recording in Songs the Deeds of Heroick Spirits, their Laws and Religion being sung in Tune, and so without Letters transmitted to Posterity, wherein they were so dextrous, that their Neighbours of Gaul came hither to learn it. Alfred, a Saxon King of this Land, was well skill'd in all manner of Learning, but in the Knowledge of Musick took most Delight. King Henry VIII. did much advance Musick in the first part of his Reign, when his mind was more intent upon Arts and Sciences, at which time he invited the best Masters out of Italy, and other Countries, whereby he grew to great Knowledge therein; of which, he gave Testimony, by Composing with his own Hand two entire Ser-

viii OF MUSICK in General; and,

*Services of five and six Parts, as is Recorded by the Lord Herbert, who wrote his Life. Edward VI. was a Lover and Encourager thereof, if we may believe Dr. Tye, one of his Chapel, who put the Acts of the Apostles into Verse, and Composed the same to be sung in four Parts, which he printed and Dedicated to the King: His Epistle began thus;*

Considering well, most Godly King,  
The Zeal, and perfect Love  
Your Grace doth bear to such good Thing,  
That giv'n is from Above:  
That such good Thing, your Graciously move,  
Your Love when you allow,  
In stead of Songs of Wanton Love,  
These Stories then to Play.

*Q. Elizabeth was not only a Lover of this Divine Science, but a good Proficient therein, and I have been inform'd by an ancient Musician, and her Servant, that She did often Recreate herself on an excellent Instrument call'd the Poliphant, not much unlike a Lute, but strung with Wire: And that it was Her Care to Promote the same in the Worship of God, as appears by her 49th Injunction. And K. James I. granted his Letters Patents to the Musicians in London for a Corporation.*

*Nor was his late Sacred Majesty, and blessed Martyr, King Charles I. behind any of his Predecessors in the Love and Promotion of this Science, especially in the Service of Almighty God, which with much Zeal he would bear reverently Perform'd; and often appointed the Service and Anthems himself, especially that sharp Service compos'd by Dr. William Child, being by his Knowledge in Musick a competent Judge therein, and could play his Part exactly well on the Bass-Viol, especially of those incomparable Phantasies of Mr. Cooperario to the Organ.*

Of

Of its Divine and Civil Uses. ix

*Of whose Virtues and Praise, (by the infinite Mercy of Almighty GOD,) this Kingdom lately enjoy'd a living Example in his Son, King Charles the Second, whose Love of this Divine Art appear'd by his Encouragement of it and the Professors thereof, especially in his beautiful Augmentation of the Annual Allowance of the Gentlemen of His Chapel; which Example, if it were follow'd by the Superiours of our Cathedrals in this Kingdom, it would much encourage Men of this Art (who are thus employ'd to sing Praise to Almighty GOD) to be more studious in their Duty, and would take off that Concern which is cast upon many of them for their mean Performances and Poverty; but it is their, and all true Christians sorrow, to see how that Divine Worship is contemned by blind Zealots, who do not, nor will not, understand the Use and Excellency thereof.*

*But Musick in this Age (like other Arts and Sciences) is in low Esteem with the Generality of People, our Late and Seldom Musick, both Vocal and Instrumental, is now jostled out of Esteem by the New Convents and Jiggs of Foreigners, to the Grief of all sober and judicious Understanders of that formerly solid and good Musick: Nor must we expect Harmony in People's Minds, so long as Pride, Vanity, Faction, and Disorders, are so Predominant in their Lives. But I conclude with the Words of Mr. Owen Feltham, in his Resolutes: We find, (saith he) that in Heaven there is Musick and Hallelujahs sung; I believe 'tis an Helper both to Good and Evil, and will therefore honour it when it moves to Virtue, and shall beware of it when it would flatter into Vice.*

J. Playford.

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A N

# AN INTRODUCTION TO THE Skill of Musick.

## CHAP. I.

Of the Scale of Musick called the GAMUT,  
and of the Cliffs.

**T**HE Gamut is the Ground of all  
MUSIC, Vocal or Instrumental,  
and (as Orontoparcas reports) was  
Composed by Guido Arctinus about  
the Year 960, out of a Hymn of St. John the  
Baptist.

At — queam laxis Resonare sioris  
Spiru gestorum Famili tuorum,  
Solue pulati Labii tentum.

And by another thus:

At Relivet Miserum Fatam Solisumq; Laborem.  
B The

The Syllables used in singing are *Ut Re Mi, Fa Sol La*, as you may see by their different Characters; but e're I Treat any farther of them, I shall lay before you the *Gamut*, which ought to be the Foundation of your Knowledge in this Science, therefore when you have observed the Form and Method of it, I shall endeavour to direct you in the proper Use of it.

*The GAMUT, or Scale of MUSICK.*

<i>G solreut in Ale.</i>	<i>Sol</i>	} <i>Treble.</i>
<i>F faut.</i>	<i>Fa</i>	
<i>E la.</i>	<i>La</i>	
<i>D la sol.</i>	<i>Sol</i>	
<i>C sol fa.</i>	<i>Fa</i>	} <i>Tenor.</i>
<i>B fa mi.</i>	<i>Mi</i>	
<i>A la mi re.</i>	<i>La</i>	
<i>G sol re ut.</i>	<i>Sol</i>	
<i>F faut.</i>	<i>Fa</i>	} <i>Bass.</i>
<i>E la mi.</i>	<i>La</i>	
<i>D la sol re.</i>	<i>Sol</i>	
<i>C sol faut.</i>	<i>Fa</i>	
<i>B fa mi re.</i>	<i>Mi</i>	} <i>Bass.</i>
<i>A la mi re.</i>	<i>La</i>	
<i>G sol re ut.</i>	<i>Sol</i>	
<i>F faut.</i>	<i>Fa</i>	
<i>E la mi.</i>	<i>La</i>	} <i>Bass.</i>
<i>D la sol re.</i>	<i>Sol</i>	
<i>C sol faut.</i>	<i>Fa</i>	
<i>B fa mi.</i>	<i>Mi</i>	
<i>A re.</i>	<i>La</i>	} <i>Bass.</i>
<i>Gamut.</i>	<i>Sol</i>	

*First,*

*First,* In the first Column you have the Names of the several Notes used in *Musick*: Begin then at *Gamut*, and read them upward, and then down again, and so backward and forward till you have learn'd them by heart; then observe what Syllable each proper Name points to in the second Column, for by those single Syllables you are to Sing, the Names in the first Column being only to give Denomination to the several Lines and Spaces in the *Gamut*. For Example: Suppose a Note placed in the uppermost Line of the Scale, and you are asked where such a Note stands, say in *F faut*, as you may see that Name points to that Line, and so of all the rest of the Lines and Spaces. Now interting those Names, you must learn the other Syllables along with them, whereby to know what the Abbreviation of every Name is: As for Example; What do you call *Gamut*? 'Tis called *Sol*; What *is* *La*; and so consequently of all the rest. Now that this may not seem so difficult as it appears, 'tis but observing that those Names begin with seven Letters of the Alphabet, (*g h i e a b c*) *G, A, B, C, D, E, F*, and then *G* again, going round till you are gone through the Scale; so you may see that *A* is called *La* wherever you find it in any part of your *Gamut*, *B* is *Mi*, *C* is *Fa*, *D* is *Sol*, *E* is *La*, *F* is *Fa*, and *G* is *Sol*, whereby the Difficulty of remembering your *Gamut* (which appears so full of hard Names) is only to keep in mind these seven Letters; observing that what you call *Gamut* in the *Bass*, is elsewhere called *G solreut*; what *Are*, *Ala*.

*B 2*

*Alamire*; what *B mi.*, *B fabemi*; what *C faut*, *C folfaut* and *C folfa*, what *D folre*, *D lafolre* and *D lafol*; what *Elami*, in the Treble *Ela*; and *F faut* is every where the same.

Secondly, You see the Lines of your *Gamm* are divided into three Fives, expressing the three several Parts in Musick. *Treble*, *Tenor* or *Mean*, and *Bass*: and in one of these five Lines in every Part there is a particular Mark or Character called a *Cliff*, by which you may know how to call any Note that is placed on the five Lines, or in Space. On the fourth Line from the bottom, which is *F faut*, you see this mark  $\text{F}$ , which is called the *Bass* or *F faut Cliff*, because 'tis placed on *F faut*; on the second Line above it you see this mark  $\text{E}$ , which is called the *Tenor* or *C folfaut Cliff*, for the same Reason as before; and on the second Line above that you see this mark  $\text{C}$ , which is called the *G folfaut* or *Treble Cliff*: Now take any of the five Lines which you see bind'd together out of the scale, and you'll find these several *Cliffs* placed, the *Top* on the upper Line but one of the five, the *Tenor* on the middle, and the *Treble* on the lower Line but one. Now, as I said before, by these *Cliffs* you know how to name your Notes when you see them prick'd down, for each of them give a different Name to a Note: For Example; Suppose a Note mark'd on the middle Line of five, and no *Cliff* put at the beginning, then you can have no Name for it, but put the *B & C Cliff* there and 'tis *D folre*, put the *Tenor* and 'tis *C folfaut*, put the *Treble* and 'tis *B fabemi*, agreeing with your

your Scale or *Gamm*. That you may the better understand me, I'll lay before you the *Gamm* placed on five Lines according to the manner of Singing, beginning at *Gamm* in the *Bass Cliff*, and ascending through the *Tenor* to the *Treble Cliff*, and so up to *G folfaut* in *Alt*.

*The Scale or G A M M T on the Five Lines.*

*B fabemi, C folfa, D folre, Ela, F faut, G folreut in Alt;*  
*D lafolre, Elami, F faut, G folreut, Alamire.*  
*F faut, G folreut, Alamire, B fabemi, C folfaut,*  
*Gamm, A re, B mi, C faut, D folre, Elami.*

Now to sing your Notes, you cannot use the Words, *Gamm*, *A re*, &c. they being too long; therefore their meaning is contracted to these several short Syllables, *Sol*, *La*, *Mi*, *Fa*, *Ut* and *Re* being left out, and are with less Confusion supply'd with *Sol* and *La*: It was the Ancient Practice, and the *French* generally use it now, but this Modern Way is found less difficult to

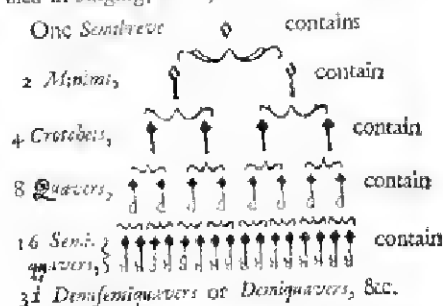
the Young Practitioner, being not so burthen-  
some to the Memory. Now altho there is but  
Twenty two Notes set down in the Scale, *Musick*  
is not confin'd to that Number, but sometimes  
you'll meet with Notes both below and above  
what I have set down, (according to the Will of  
the Composer,) and then you add a Line or  
two to the five Lines as the Song requires,  
those Lines so added being called *Ledger-  
Lines*; and observe, That all such Notes in  
the *Base* are called *Doubles*, as one Note below  
*Gamm*, *Double F* *faut*; two Notes below, *Double  
F* *faut*, and so descending to *Double Gamm*.  
Likewise all Notes above *F* *faut* in the upper  
Line of the Treble are called *in alt*, as *G* *faut*  
*in alt*, *A* *faut* *in alt*, and so on. You see also,  
That all your Notes are placed gradually upon  
the several Lines and Spaces, so that if you would  
write down eight Notes in order, ascending one  
above another, and the first Note to be *G* *faut*  
*in the Treble*, which is upon a Line, the  
next in order must be *A* *faut* in the Space,  
the next *B* *faut* on the Line, and so on till you  
come to *G* *faut* *in alt*: By this you may ob-  
serve, that every eight Notes bears the same  
Denomination, as from *Gamm* to *G* *faut*, from  
*A* *faut* to *A* *faut*, and to *A* *faut* again; and thus  
might you ascend (if 'twere possible) to a  
Thousand, it being only the same over and over  
again; and as it bears the same Name, so it gives  
the same Sound, only thriller as it ascends; but if  
eight Notes above one another, 'twould all  
found

found like one Note. I'll proceed in the next  
Chapter to give you a few short *Lessons* upon  
Five Lines marked with the *Treble* *Cliff*, that  
being the most usual for Young Beginners.

## CHAP. II.

The NOTES; their Names, Number, Mea-  
sure, and Proportions.

HAVING in the preceding Chapter given you  
an Account of the *Gamm*, and how your  
Notes gradually ascend and descend, I shall now  
lay before you a *Scale* of the Notes which are  
used in Singing. (*Viz.*)



These are the several Marks to which you  
must apply those Syllables, *Sol*, *La*, *Mi*, *Fa*, men-  
tioned in the foregoing Chapter; and before I  
pro-



proceed to a Lesson of *Plain Song*, I think it necessary you should understand the *Measure* or *Proportion of Time* each Note requires.

I begin first with the *Semibreve*, which you may see is an open Head without a Tail; this Note we call the *Master-Note*, it being the longest Note for quantity of Time now in use, and is performed while you may leisurely tell 1, 2, 3, 4, but of this I shall say more in the next Chapter. The next Note is called a *Minim*, which you may distinguish by having a Tail added to the open Head, and is but half so long in Time as the *Semibreve*. The next is a *Crotchett*, which is the Head filled up all Black, and is but half the length of a *Minim*. The next is a *Quaver*, which is the Tail turned up again with a plain Stroke, and is but half the length of a *Crotchett*. The next is a *Semiquaver*, the Tail turning up with a double Stroke, and is but half the quantity of a *Quaver*. The next is a *Demisemiquaver* or *Demiquaver*, the Tail turning up with a treble Stroke, and but half the length in Time of a *Semiquaver*; but the Printer having none of that Character by him, I was obliged to omit it in the scale; So that 1 *Semibreve* is as long as 2 *Minims*, or 4 *Crotchets*, or 8 *Quavers*, or 16 *Semiquavers*, or 32 *Demisemiquavers*. Having Treated of the *Quantum*, and of the Quality of the several Marks or Characters we call *Notes*, I shall proceed to give you an Account of what we call *Time*; only give me leave to add, That formerly they used three other *Notes* more than what I have shewn you, of which, that you may not be

igno-

ignorant, I will acquaint you what they are, (*viz.*) A *Large*, a *Long*, a *Breve*; now a *Breve* is twice the length of a *Semibreve*, a *Long* twice the length of a *Breve*, and a *Large* twice the length of a *Long*, so that a *Large* is as long in sounding as 8 *Semibreves*, which is a sound too long to be held by any Voice or Instrument, except the *Organ*.

### CHAP. III.

#### Of the *M O O D S*, or *Proportions of the Time or Measure of Notes.*

THIS part of Musick, called *Time*, is so necessary to be understood, that unless the Practitioner arrive to a Perfection in it, he will never be able to Play with any Delight to himself, or at least to a Skillful Ear, the Use of it rendering Musick so infinitely more Pleasing and Delightful; which to obtain, I have set down these following *Instructions*.

That there is but *two Moods* or *Characters* by which *Time* is distinguished, (*viz.*) *Common-Time*, and *Triple-Time*, all other Variations and Distinctions of *Time* (like so many Rivelets) take their Original from these *two*; the Marks of which are always placed at the beginning of your *Song* or *Lesson*.

First, I shall speak of *Common-Time*, of which may be reckon'd three several sorts; the first and slowest of all is marked thus C: 'Tis measur'd by

by a *Sémibreve*, which you must divide into four equal Parts, telling *one, two, three, four*, distinctly, putting your Hand or Foot down when you tell *one*, and taking it up when you tell *three*, so that you are as long down as up. Stand by a large Chamber-Clock, and beat your Hand or Foot (as I have before told you) to the slow Motions of the Pendulum, telling *one, two*, with your Hand down as you hear it strike, and *three, four*, with your Hand up, which Measure I would have you observe in this sort of *Common-Time*: Also you must observe to have your Hand or Foot down at the beginning of every Bar.

The second sort of *Common-Time* is a little faster, which is known by the *Musical* having a Stroke drawn through it, thus  $\text{C}$ .

The third sort of *Common-Time* is quickest of all, and then the *Musical* is retorted thus  $\text{C}$ ; you may tell *one, two, three, four*, in a Bar, almost as fast as the regular Motions of a Watch. The *French* Mark for this retorted *Time* is a large Figure of 2.

There are two other sorts of *Time* which may be reckon'd amongst *Common-Time*, for the equal Division of the Bar with the Hand or Foot up and down: The first of which is called *Six to four*, each Bar containing six *Crotchets*, or six *Quavers*, three to be sung with the Hand down, and three up, and is marked thus  $\text{C}$ , but very brisk, and always used in *Fig.*

The other sort is called *Twelve to eight*, each Bar containing twelve *Quavers*, six with the

the Hand or Foot down, and six up, and mark'd thus  $\text{C}$ .

These are all the *Modes* of *Common-Time* now in use. The length of your *Notes* you must perfectly get before you can rightly keep *Time*; for the which, I refer you back to *Chap. 2*.

*Tripla-Time*, that you may understand it right, I will distinguish into two sorts: The first and slowest of which is measur'd by three *Motions* in each Bar, or such a Quantity of lesser *Notes* as amount to the Value of three *Motions*, or one *Pointed Sémibreve*, telling *one, two*, with your Hand down, and up with it at the *third*; so that you are as long again with your Hand or Foot down as up. This sort of *Time* is marked thus  $\text{C}$ .

The second sort is faster, and the *Musical* become *Crotchets*, so that a Bar contains three *Crotchets*, or one *Pointed Minus*; 'tis marked thus 3, or thus 31; or *Three to four*, marked thus 3. Sometimes you'll meet with three *Quavers* in a Bar, which is mark'd as the *Crotchets*, only Sung as fast again.

There is another sort of *Time* which is used in *Instrumental Musick*, call'd *Nine to six*, mark'd thus  $\text{C}$ , each Bar containing nine *Quavers* or *Crotchets*, six to be play'd with the Foot down, and three up. This I also reckon amongst *Tripla-Time*, because there is as many more down as up.

These, I think, are all the *Modes* now in use, both *Common* and *Tripla-Time*: But 'tis necessary for

for the Young Practitioner to observe, That in the middle of some *Songs* or *Tunes* he will meet with *Quavers* join'd together three by three, with a Figure of 3 mark'd over every three *Quavers*, or (it may be) only over the first three; These must be perform'd, each three *Quavers* to the value of one *Crotchet*, which in *Common Time* is the same with *Twelve to eight*, and in *Triple Time* the same with *Nine to six*.

A Perfection in these several *Modes* cannot be obtain'd without a diligent Practice, which may be done at any time when you do not Sing or Play; only telling *one, two, three, four*, or *one, two, three*, and Beating to it; (as I have before observed) Also the Young Practitioner must take care to Sing or Play with one that is perfect in it, and then those which are not better than himself.

Now I shall venture to set you a *Lesson of Plain Song*. Indeed I told you in the end of the first Chapter I would do it, but I thought it necessary first to add these two Chapters to your farther Instruction; and so I hope now you may be pretty well prepar'd for it.

## C H A P.

## C H A P. IV.

## Of Tuning the VOICE.

HAVING given you plain and familiar Rules for the understanding of the *Gamut*, and of what we call *Time*, I shall now proceed to a *Lesson of Plain Song* upon five Lines in the *Treble* or *G'solent Cliff*, consisting of eight Notes gradually ascending and descending, agreeing with the eight uppermost Notes mentioned in your *Gamut*, with the Mark of *Common Time* plac'd at the beginning.



*Sol la mi fa sol la fa sol. Sol fa la sol fa mi la sol.*

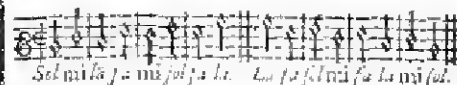
Now you'll say, you know what all this means, only you cannot Tune your Notes right, nor can it be supposed you ever will without the Assistance of a Tunable Voice or Instrument at the first; all the Benefit you can reap without it, is to observe what I now am going to lay down, in relation to the continued Sounds belonging to those eight Notes ascending and descending. When a Sound is given to the first Note called *Sol*, you rise to *La* (as the next in order above it) one whole Tone or Sound, and another whole Tone to *Mi*; from *Mi* to *Fa* is but half a Tone; from *Fa* to *Sol*, and *Sol* to *La*, are whole Tones; from *La* to *Fa* but half a Tone; from

*Fa*

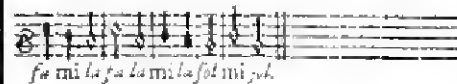
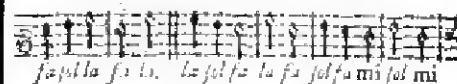
*Fa* to *Sol* a whole Tone; and you might ascend, if your Voice would permit you, Ten thousand *Octaves* in the same Order as this one. The difference betwixt whole Tones and Half Tones, either rising or falling, are easily distinguish'd, all whole Tones being *cheerful* to the Ear, but half Tones *melancholy*; and you'll always hear with two half Tones (either rising or falling) within the compass of eight Notes, and those two are called *Fa*; for to rise from *Do* to *Fa*, and from *La* to *Fa*, are *melancholy* Sounds; and to fall from *Fa* to *Do*, and from *Fa* to *La*, are *cheerful* Sounds. But let us look back on the Lesson of *Plain Song*, which you must manage thus: When you have sounded the first Note, you must rise by whole and half Notes or Sounds; as I have before observ'd, till you ascend to the top of your Lesson, and then descend again, laying your Hand down when you begin to sound the first Note, and taking it up when you have half sing it; then laying it down at the next, and up again; so consequently of all the rest that are of the same Quality, according to the Directions of *Chap. 5*. Now let fear you should not sing in Tune at the first, you might to get the Assistance of a Person either skill'd in the Voice or Instrument, and let him sing or Play your eight Notes over with you, till you can retain the Sound in your Memory so well, as to be able to do it without him. When you are perfect in this Lesson, here is one a little harder called *Third*, because of the skipping from the *First* to the *Third*, and so mis-

sing

sing a Note upon every Bar as you rise and fall.

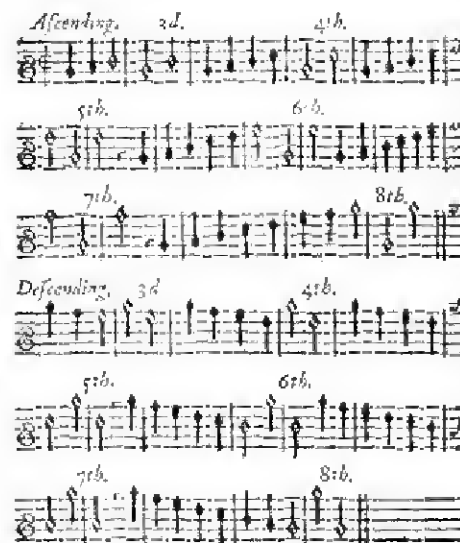


This Lesson I have put in *Minors*, which are to be measur'd, one with the Hand or Foot down, and one up; but for fear you should not rightly understand what I mean by skipping a Note, I will set an Example upon this Lesson thus:



You see now in the first Bar of this Lesson you ascend three Notes, as you were taught before in your eight Notes, (*viz.*) how to Ascend and Descend gradually, so that when you have Sung the three first Notes, you must leave out the second Note, and skip from the first to the third, which will be the same thing with

with the first Bar in the former Lesson of *Thirds*; and the same Method you must observe to go through the rest of this Lesson: Also the like must be done with *Fourths*, *Fifths*, *Sixths*, *Sevenths*, and *Eighths*. I shall only add another Lesson, wherein these several Leaps or Skip-pings in general are prov'd, and so shall end this Chapter.



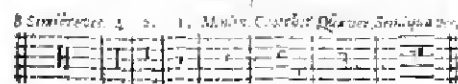
## C H A P. V.

*Of the Rests or Pauses, of Pricks or Points of Addition, Notes of Syncopation, and Tying of Notes.*

**I**N the foregoing Lesson you may observe other Characters intermix'd with the Notes, which are called *Rests* or *Pauses*, being a Character of *Silence*, or an *Artificial Omission* of the *Voice* or *Sound* proportion'd to the *Measure* of other *Notes* according to their several *Distinctions*; which that the Performer may not *Rest* or *Pause* too long or short before he *Plays* or *Sings* again, there is a *Rest* assigned to every *Note*: As for Example; The *Semibreve Rest* is expressed by a Stroke drawn downwards from any one of the five Lines half through the Space between Line and Line; the *Minim Rest* is ascending upwards from the Line; the *Crotchet Rest* is turned off like a Tenter-hook to the right hand, and the *Quaver Rest* to the left; the *Semiquaver Rest* is with a double Stroke to the left, and the *Demisemiquaver Rest* with a triple Stroke to the left. Now whenever you come to any of these *Rests*, you must cease *Playing* or *Singing* till you have counted them silently according to their *Value* in *Time* before you *Play* again; as when you meet with a *Semibreve Rest*, you must be as long silent as you would be performing the *Semibreve*, before you *Sing* or *Play* again; and so of a *Crotchet*, a *Quaver*, &c. If

the Stroke be drawn from one Line to another, then 'tis two *Semibreves*; if from one Line to a third, then 'tis four *Semibreves*: As in this following

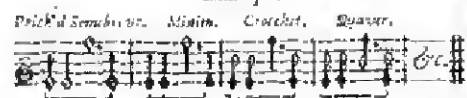
*Example.*



Now you must observe, That when you meet with a *Semibreve Rest* made in *Triple-Time*, or in any other sort of *Time* besides plain *Common-Time*, it serves for a whole Bar of that *Time* which you Sing or Play in, altho the *Time* may be longer or shorter than a *Semibreve*; or if 'tis drawn from Line to Line, (like two *Semibreve Rests*;) it serves for two Bars, and no more nor less; so for four or eight Bars, or more, according as you find it mark'd down.

The *Prick of Perfection*, or *Point of Addition*, is a little *Point* plac'd always on the right side of the *Note*, and adds to the Value of the *Sound* half as much as it was before; for as one *Semibreve* contains two *Minims*, when this *Point* is added to the *Semibreve*, it must be held as long as three *Minims*; so of *Crotchets*, *Quavers*, &c. as in this

*Example.*



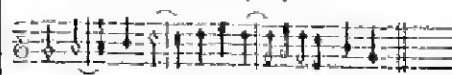
Some-

Sometimes you will meet with a *Prick* or *Point* plac'd at the beginning of a Bar, which belongs to the last *Note* in the preceding Bar.

*As for Example.*



*The same Example by Notes.*



Notes of *Syncope*, or *Drawing-Notes*, are when your Hand or Foot is taken up or put down while the *Note* is sounding, which is very awkward to a Young Practitioner; but when once he can do this well, he may think himself pretty perfect in keeping *Time*. Take this following Lesson for

*An Example.*



Of the *Tying* of *Notes*, there are two sorts; the first is by a Stroke drawn like a Bow over the Heads of two, three, or more *Notes*, when they are to be sung but to one Syllable.

For Example,



Charming Clo--rin--da's bright and fair.

The second sort of *Tied Notes*, are with a straight Stroke drawn through the Tails of two, three, or more *Notes*, as in the following

Example,



The same Notes untied.



This Example shews, that many times in Songs or Lessons, two, four, or more *Quavers* or *Sixteenths* are tied together by a long Stroke drawn through their Tails; and tho' they be so, they are the same with the other, and are so Tied for the benefit of the Sight when many *Quavers* or *Sixteenths* happen together, not altering the Measure or Proportion of Time.

## CHAP. VI.

Of other Marks or Characters used in Musick.

THE Principal Part of which Characters are a *Flat* and a *Sharp*; the *Flat* is marked thus  $\flat$ , and the *Sharp* thus  $\sharp$ : The Use of them are to *flat* and *sharp* any Note they are plac'd before.

For Example: Suppose you were Singing up your eight Notes, and when you come to *Clefia*, or the first *Fa* above your *Mi*, you should find a *Sharp* in that Space, you must not sing it as I directed in Chap. 4. where I told you, 'twas but half a Note or Tone above your *Mi*, but you must sing it a whole Tone above, the Quality of a *Sharp* being to raise any Note 'tis plac'd before half a Note or Tone higher, or (to speak like a Musician) *sharper* than it was before. Also when you descend to a *Sharp*, as from *La* to *Sol*, and a *Sharp* should be in *Sol*, then you fall but half a Note, which is a *melancholy* Sound, as I before told you all half Notes were, either rising or falling, and consequently you may easily distinguish whether you found it right or not, for 'tis like falling from *Fa* to *La*, or *Fa* to *Mi*.

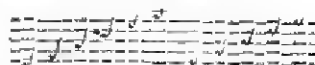
A *Flat*, when 'tis plac'd before any Note, which you should sound a whole Tone or Note higher than the Note immediately before it, obliges you to sound it but half so high, in the same manner as from *Mi* to *Fa*, or *La* to *Fa*.

C ;

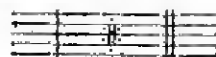
Ob-

Observe also, That when these *Flats* or *Sharps* are plac'd at the beginning of your five Lines immediately after your *Clef*, they serve to all the Notes that shall happen in that Line or Space where you observe them plac'd upon, unless 'tis contradicted by a *Flat* or *Sharp* plac'd before that Note which the Composer has a mind should be so: And when they are not plac'd at the beginning, they serve only to those Notes they are plac'd before.

A *Dirigil* is usually put at the end of the Line, and serves to direct to the Place of the first Note on the next Line, and are thus made:



There are two sorts of *Bars*, the *Single*, and the *Double*: The *Single Bars* serve to divide the *Time* according to the Measure of the *Semibreve*. And the *Double Bars* are set to divide the several *Strains* or *Stanzas* of the *Songs* and *Lessons*. They are thus made:



A *Repeat* is thus made *S*, and is used to signify, That such a Part of a *Song* or *Lesson* must be Play'd or Sung over again from the Note over which it is plac'd.

## CHAP. VII.

*Of the several KEYS in Musick; also what a Key is, and how to Name your Notes in any of them.*

HAVING already given you some Hints of the *Flats* and *Sharps*, I shall now proceed to instruct you in the further Use of them, with the several Alterations of *Keys* they produce by being plac'd at the beginning of the five Lines; but before I proceed any farther, I think it requisite to let you know what a *Key* is. For Instance; Suppose you have a Lesson or Song prick'd down, you must observe in what Space or Line the last Note of it stands on, and that is the *Key*: Now it very often begins in the *Key*, but sometimes a *Third* or *Fifth* above it, and so you cannot so well tell, but it certainly ends in it.

A *Key* is a Song or Tune depending on a Sound given, as a Sermon does on a Text, and when it ends right, it gives such a Satisfaction to the Ear, that nothing more is expected after it; like a Period at the end of a Sentence, when the Sense is full, and no more depending upon it.

You must always Name your *Keys* in reference to the *Base*.



: As for Example.



This Lesson is set in *Are* Key, tho' you see it begins in *Elz*, a Fifth above it.

Now suppose you were ask'd what *Key* this Lesson is in, you must not say *Alamire* because it ends there, but *Are*, in reference to the *Bass*, as I said before.

There are but two *Keys* in Musick, one *flat*, and the other *sharp*, which is sufficient to write down any *melancholy* or *cheerful* Song whatever. The *melancholy* or *flat* Key, without either *flat* or *sharp* at the beginning, is *Are* or *Alamire*; the *sharp* or *cheerful* Key, without *flat* or *sharp* at the beginning, is *C faut* or *C solfa*: These we call the two *Natural Keys*, because a Song may be set in either of them without the help of *Flats* or *Sharps*; which cannot be done in any other *Key*, but there must be either *Flats* or *Sharps* placed at the beginning of your five Rules or Lines.

The principal *Keys* made use of, are as follow: *Gamm* Flat and Sharp, *Are* Natural and Sharp, *B mi* Natural and Flat, *C faut* Natural and Flat, *D solfe* Natural and Sharp, *Elami* Na-

tural

tural and Flat, and sometimes Sharp; *F fa ut* Natural and Flat, and sometimes Sharp. There may be more thought on to puzzle Young Beginners, but not of any Use, here being Variety enough to please the Ear.

Now you'll never meet with any Song or Tune, but 'tis set in one of these *Keys*; I just now mention'd; I would therefore advise you to Sing or *Solfa* well in the two *Natural Keys* before you proceed to the rest, and then you'll acquire the Knowledge of them with much greater ease.

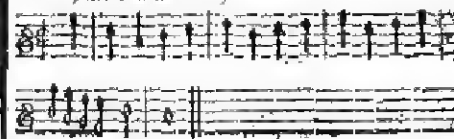
I shall now proceed to set this *flat* Lesson, which is in *Are*, in all the rest of the *flat* or *melancholy* *Keys*, and shall begin with *Gamm*.

Example.

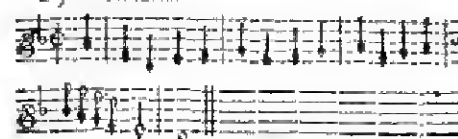
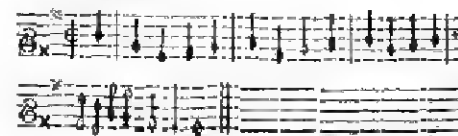
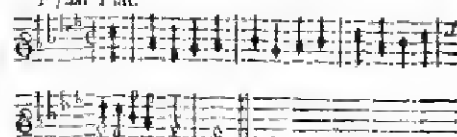
Gamm Flat.



Are, the Natural Key.



B mi

B *mi* Natural.C *fa* Flat.D *sol*re Natural.E *la*mi Natural.F *fa*miF *fa*mi Flat.F *fa*mi Sharp.

Get but a *Violin* to play this Lesson over, and you'll find the same Air through all, as in your *natural Key*; so that the difficulty of *Selfing* in any of these *melancholy* or *flat Keys*, is to apply them all to *Are Key*, and then you cannot fail.

For Example: The first *Note* of your Lesson in the *natural Key* you call *La*, which stands in the uppermost Space of the five Lines; now in the rest of the *Keys* you may observe the first *Note* to be in a different Place according to the difference of the *Keys*; but you ought to give every *Note* the same Name in these Seven several *Keys* as you do in the *natural Keys*, for the Reason I gave you before, reconciling all *melancholy Keys* to *Are Key*, and all *cheerful Keys* to *C fa*mi *Key*. Also observe well the Number of the *Flats* or *Sharps* that occasion the several Variations.

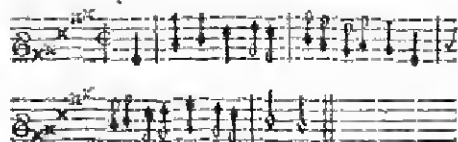
I shall now proceed to a Lesson in your *Natural Sharp* or *Cheerful Key*, which is *C faut*, and so go through the rest of the *cheerful Keys*, as I have done the *flat* Ones.

For Example.

*Gammut Sharp.*



*Are Sharp.*

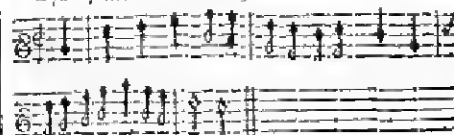


*B mi Flat.*

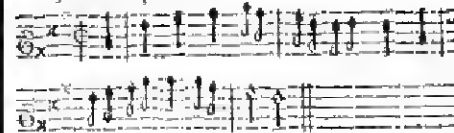


*C faut,*

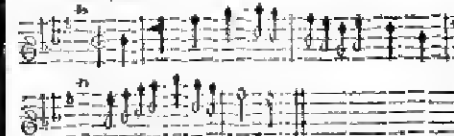
*C faut*, the Natural Key.



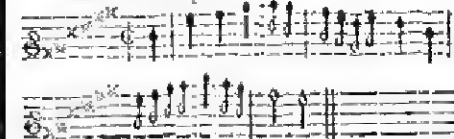
*D folre Sharp.*



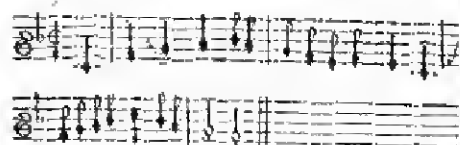
*Elami with Flats.*



*Elami with Sharps.*



*F faut.*

*Effort.*

The surest way to understand these several *Keys*, is first to get Lessons in the two *natural* Ones till you are perfect in them, and then proceed to one *Flat*, and so on to two or more till you have conquer'd all. The like Method you must observe with the *Sings*.

I would advise you at the first to get any *Song* you meet with put into one of the *natural* *Keys*; also I would have you make use of the *Treble Cliff*, being always plac'd on the second Line from the bottom of your five; the *Bass Cliff* is not so common as that, altho' it's as certain as the other; but the *Tenor Cliff* is very uncertain, for you may find it plac'd on every Line of the five except the uppermost, observing that whatever Line it stands on you ought to call it *C falsus*, as if it stood upon the middle Line, and the *Natur* below and above it equally the same, as in the *Scale* or *Gamma*.

Let me entreat you to Practice your Lessons for a considerable time prick'd down in these two *Keys*, *Sol*, and *C falsus*, before you proceed to the other; and believe, that nothing but a diligent Application will overcome the Difficulties you'll meet with in this Science.

C H A P.

## C H A P. VIII.

## Of the TRILL, or SHAKE.

THE *Trill* is the most principal Grace in Musick, and the most us'd; the Directions for Learning it is only this, To move your Voice easily upon one Syllable the distance of a Note, thus:



First move *slow*, then *faster* by degrees, and you'll find it come to you with little Practice; but beware of huddling your Voice too fast, for *B fabemi* and *Alamire* ought both of them to be sounded distinctly, your *Scale* being compounded either of a whole or half Tone. This is the Method, which observ'd with a diligent Practice, will certainly gain your Ends.

I shall add a few *Instructions* to let you know where the *Trill* ought to be us'd: *First*, On all Descending *Prick'd* *Crucibles*, also when the *Note* before is in the same Line or Space with it, and generally before a *Close*, either in the middle, or at the end of a *Song*. I will now let you a small Example of it, and place a *Cross* over the Notes you ought to *shake*.

Examp.

Example.



There are other Notes which ought to be shew'd besides *Printed Notes*, and a little Practice upon these Directions will be much more Advantageous than what I can say here.

I hope I have laid before you, by plain and familiar Examples, the Theory or Ground of *Plain Song*, which (if well digested) will be a sufficient Foundation for an Improvement of your Knowledge. Also I would have you hear as much *Musick* perform'd as you can, which will be very beneficial to you. All that I can say more, is to fling in my best Wishes to your Endeavours, and so I bid you heartily

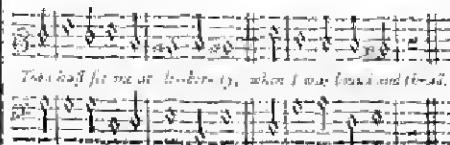
Farewell.

S O M E

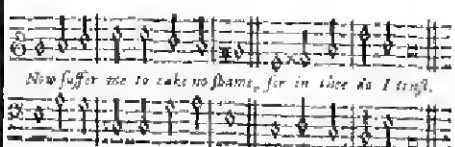
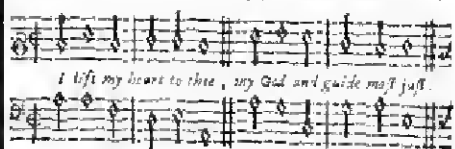
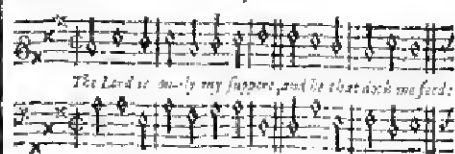
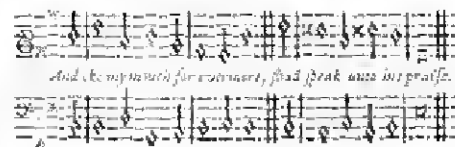
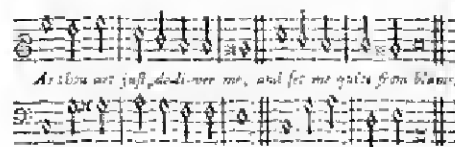
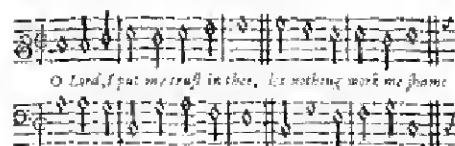
S O M E  
T U N E S  
O F T H E

Most usual *P S A L M S* Sung in  
Parish-Churches, with the *B A S S*  
under each *T U N E*.

*Psalms* 4: Oxford Tune.

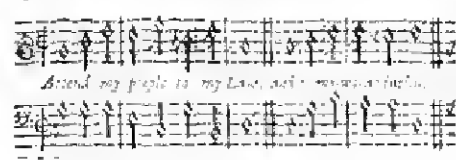


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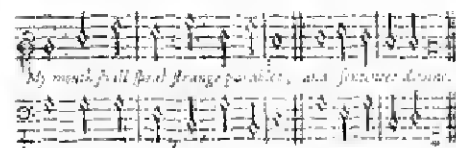


An Introduction to  
York Tune.

Psalms 78.



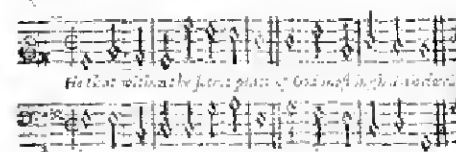
Attend my people to my Law, and fear my voice, ye hear.



My mouth shall full strange parables, and sentences deliver.

Psalms 91.

St. Mary's Tune.



He that will live the perfect part of God must keep a virtuous



In shadow of the mighty's grace, as rest shall keep him woe.

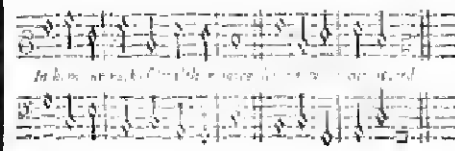
the Skill of Musick.

Psalms 93.

St. David's Tune.



O come let us lift up our voice, and sing unto the Lord.



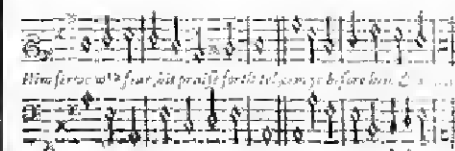
In him we trust, O Lord, our strength, our hope, our aid.

Psalms 136.

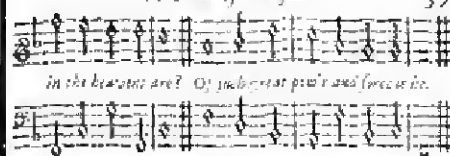
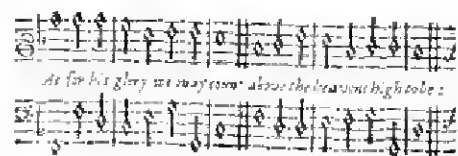
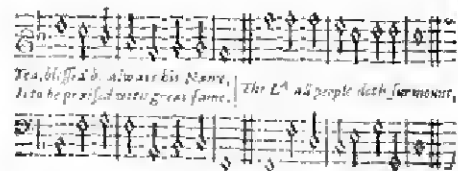
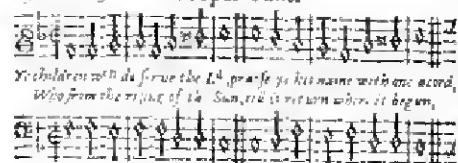
Proper Tune.



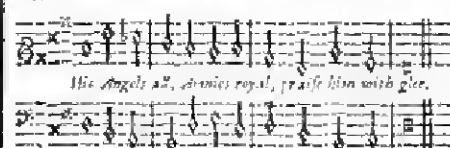
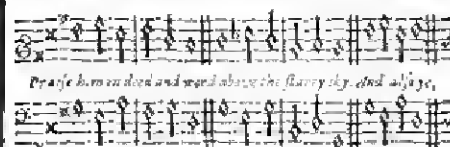
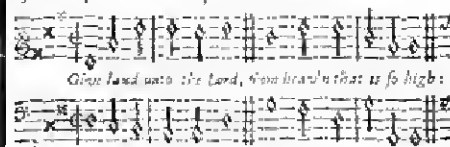
All people's art and skill, sing to the Lord, O Lord, O Lord.



Him serve with fear, his praise for ever tell, ye before him, O Lord.



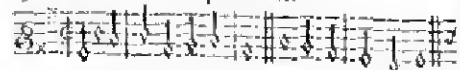
## Psalm 148. Proper Tune.



The whole Book of Psalms and Hymns in 3 Parts, are Printed in a Pocket Volume: With an Alphabetical Table for the ready finding any Tune throughout the whole Book, and what Psalms are sing to each Tune. To which Book (when you are perfect in these) I refer you.



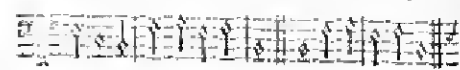
40 *An Introduction, &c.*  
*Psalm 119. Proper Tune.*



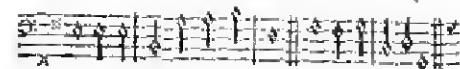
*Blessed are they that perfect are, and pure in mind and heart.*



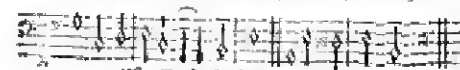
*Wise hearts and uncorrupt hearts from God's laws never part.*



*Blessed are they that in his statutes conference.*



*Seeking the Law with all their heart, for never from him swerve.*



*The End of the First Book.*

A N  
**INTRODUCTION**

To the Playing on the  
*Base, Tenor, and Treble-Viols;*

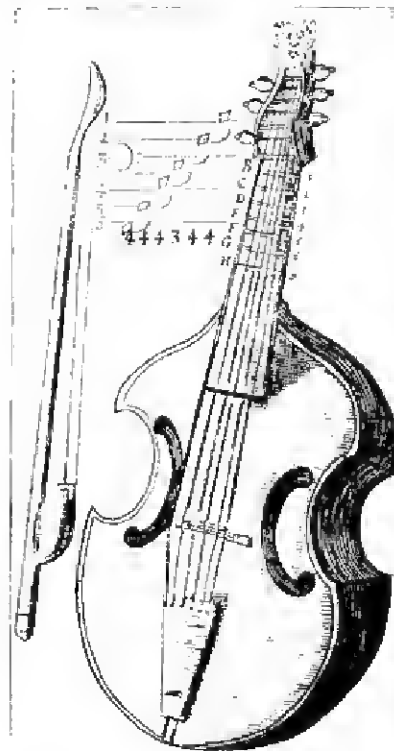
And also on the

**Treble-Violin.**

B O O K II.



Printed in the Year M DC XCVII.



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A N  
INTRODUCTION

To the Playing on the

**Bass-Viol, &c.**

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**T**HE *Bass-Viol* is usually called the *Viol de Gambo*, or the *Confort-Viol*, because the Musick thereon is play'd from the Rules of the *Gamut*, and not as the *Lira-Viol*, which is by Letters or *Tablature*. Of this *Viol de Gambo*, there are three several sizes, one larger than the other, according to the three Parts of Musick set forth in the *Gamut*, viz. *Treble-Viol*, *Tenor-Viol*, and *Bass-Viol*. The *Treble-Viol* plays the highest Part, and its Lessons are prick'd by the *G solfrea* Cliff  $\text{G}$ ; the *Tenor-Viol*, or middle Part, its Lessons are by the *C solfrea* Cliff  $\text{F}$ ; and the *Bass-Viol*, which is the largest, its Lessons are by

by the *F* first *Cliff* &c. These three *Vials* agree in one manner of Tuning; therefore I shall first give you Directions for Tuning the *Base-Vial*, which is usually stringed with *Six Strings*, (as you may observe on the *Figure* facing the foregoing Page) which six Strings are known by six several Names; the *first*, which is the smallest, is called the *Treble*; the *second*, the *Small Mean*; the *third*, the *Great Mean*; the *fourth*, the *Counter-Tenor*; the *fifth*, the *Tenor* or *Common-String*; the *sixth*, the *Bass*. But if you'll Name them after they are Tuned, (according to the Rule of the *Gamm*) the *Treble* String is *D* *Diapre*; the *Small Mean*, *A* *Alomre*; the *Great Mean*, *E* *Eloir*; the *Counter-Tenor*, *C* *fact*; the *Tenor*, or *fifth String*, *G* *amm*; and the *sixth* or *Base*, *D* *ouba D*, &c. Belonging to these six Strings, there are seven *Frets* or *Steps* on the Neck of the *Vial*, which are put for stopping the various Sounds according to the several Notes of the *Gamm*, both *flat* and *sharp*. For the more plain understanding of which, I have drawn an exact *Table* in Page 45, and 49, beginning with the lowest Note on the *sixth String*, and ascending to the highest on the *first* or *Treble String*. The perfect understanding of which *Table*, will much further you in the knowledge of Tuning the *Vial*; for which Tuning, I will give two *Rules*, one by *Tableture* or *Letters*, the other by the *Gamm* Rule: The first being the easiest way to a Beginner, whose Ear at first being not well acquainted with the exact Distances of Sounds the Strings are Tuned in, may by this way use only one Sound, *viz.* an *Unison*, which is to make two Strings (one of them being stopp-

the

the other not) to agree in the same Sound: The Letters are eight, *a*, *b*, *c*, *d*, *e*, *f*, *g*, *a*; seven of these are assigned to the seven *Frets* on the Neck of the *Vial*. *a* is for the String open, *b* the first *Fret*, *c* the second, *d* the third, *e* the fourth, *f* the fifth, *g* the sixth, and *a* the seventh.

## Example.

1.	a	b	c	d	e	f	g	a
2.	a	b	c	d	e	f	g	a
3.	a	b	c	d	e	f	g	a
4.	a	b	c	d	e	f	g	a
5.	a	b	c	d	e	f	g	a
6.	a	b	c	d	e	f	g	a

Open, First, Second, Third, Fourth, Fifth, Sixth, 7th Fret

When you begin to Tune, raise your *Treble* or smallest String as high as conveniently it will bear without breaking; then stop only your *Second* or *Small Mean* in *a*, and Tune it till it agree in *Unison* with your *Treble* open; that done, stop your *Third* in *f*, and make it agree with your *Second* open; then stop your *Fourth* in *c*, and make it agree with your *Third* open, then stop your *Fifth* in *a*, and make it agree with your *Fourth* open; lastly, stop your *Sixth* in *a*, and make it agree to your *Fifth* open. This being exactly done, you will find your *Vial* in Tune according to the Rule of the *Gamm*.

Exam.

Example of Tuning by Letters.



Example of Tuning by Notes.

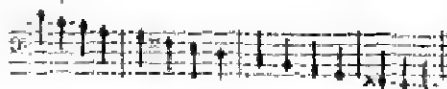
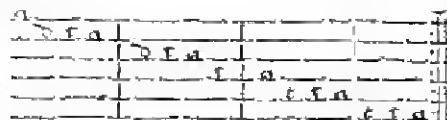
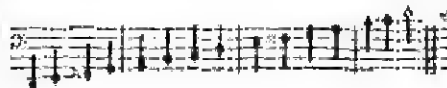
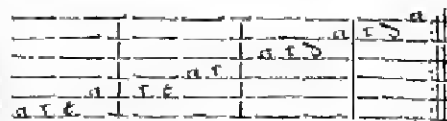


*D* la solre. *A* lamire. *E* ame. *C* faut. *G* amut. *DD* solre.

The other way of *Tuning* is by the Rule of the *Gamut*, by Distances of *Sounds*, as in the foregoing Example, thus: The *Treble* being raised as high as it will conveniently bear without breaking, is called *D la solre*; then Tune your *Second* four Notes lower, and it is *A lamire*; the *Third* four Notes lower, is *E ame*; the *Fourth* three Notes, or a *flat Third* lower, is *C faut*; the *Fifth* four Notes lower, is *G amut*; and the *Sixth* four Notes lower than the *Fifth*, is *Double D solre*. This is the most usual way of *Tuning* it; yet there are some Lessons do require it one Note lower, which is *Double G faut*, but that is very seldom.

Exam.

Example of the NOTES ascending and descending by Tablature and Notes, as they ascend and descend on the several Frets or Steps.



The *Viol* being thus Tuned, practice this Example of the *Notes* ascending and descending, and by it you will know the *Viol* is right Tuned.

Ans.

An exact TABLE, directing the Places of all the NOTES, flat and sharp, to every Stop on the Bass-Viol, according to the Gamut, beginning at the lowest Note of the Bass on the Sixth String, and ascending to the highest on the Treble or First String.

## SIXTH STRING.

Open. First Fret. 2d Fret. 3d Fret. 4th Fret.

*Double D* flat. *DD* flat. *DD* flat. *DD* flat. *DD* flat. *DD* flat. *DD* flat. *DD* flat.

## FIFTH STRING.

Open. First Fret. 2d Fret. 3d Fret. 4th Fret.

*Gamut*. *Gamut* sharp. *A*. *B* flat. *B* flat proper.

## FOURTH STRING.

Open. First Fret. 2d Fret. 3d Fret.

*C* flat. *C* flat sharp. *D* flat. *D*.

2 D

## THIRD STRING.

Open. First Fret. 2d Fret. 3d Fret. 4th Fret.

*E* flat. *F* flat. *F* flat sharp. *G* flat. *G* flat sharp.

## SECOND STRING.

Open. First Fret. 2d Fret. 3d Fret. 4th Fret.

*A* flat. *B* flat. *B* flat proper. *C* flat. *C* flat sharp.

## FIRST STRING.

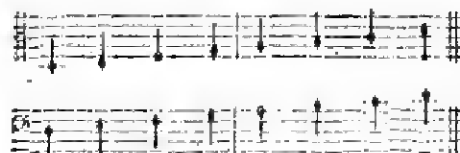
Open. First Fret. 2d Fret. 3d Fret. 4th Fret. 5th Fret.

*D* flat. *E* flat. *E* flat. *F* flat. *F* flat sharp. *G* flat.

It is usual in Lessons for the Bass-Viol, to add a Sixth Line above or below if the Note require, or to change the Cliff when the Notes ascend above *D* flat; the Practitioner ought therefore to be perfect in the *C* flat Cliff on the middle Line, as you see in the five last Notes of the Table: Also, this Example following mentions the Agreement of Notes in both Cliffs, Bass and Treble.

Exam.

## Example.



In this Example, the *Notes* pick'd in the *Tenor* *Cliff* are the same with those in the *Bass* or *Faux* *Cliff*, and are stopp'd in the same places on the *Viol*. This I thought fit to mention, because you will meet with the change of *Cliffs* in some of the following Lessons. Next

Observe, That in the foregoing Table the (K) *Sharp* before a Note makes it stopp'd a *Fret* lower, and a (F) *Flat* before a Note makes it stopp'd a *Fret* higher; for two *Frets* go to one whole or perfect *Note*, as that Table doth direct. Sometimes you may see a *Sharp* before *D faure*, then it is stopp'd a *Fret* lower, which is the place of *Elami* flat; so if a *Flat* be set before *Almaine*, it is stopp'd a *Fret* higher, which is *G faure* sharp. The like of other *flat* or *sharp* Notes.

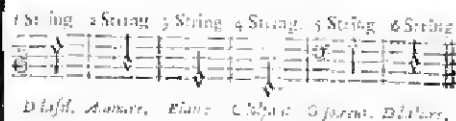
Also, if a *Flat* or a *Sharp* be set on *Rule* or in *Space* at the beginning of any Line with the *Cliff*, that *Flat* or *Sharp* makes all the Notes which are on the same *Rule* or in *Space* to be *flat* or *sharp* through the whole Lesson.

T R E

## T R E B L E V I O L.

These *Directions* for the *Bass-Viol* do also serve the *Treble-Viol*, which is string'd with six Strings, and Tuned in the same manner, only eight Notes higher; *G faure* on the *Treble* is the eighth above *G faure* on the *Bass*, being stopp'd on the same String and *Fret* with the *Bass*, and so other Notes accordingly.

## Example of Tuning.



## T E N O R V I O L.

THE *Tenor-Viol* is an excellent *Inward Part*, and much us'd in *Chorus*, especially in *Phan-fa* and *Apre* of 3, 4, 5, and 6 Parts. The Tuning of it is the same with the *Bass* and *Treble* for the distance of *sound* between each String; but being an *Inward Part* between both, its Tuning is four Notes higher than the *Bass*, and five Notes lower than the *Treble*; its *First* or *Treble String* is Tuned to *G faure* on the third String of the *Treble-Viol*; its second four Notes lower, which is *D faure*; the third four Notes lower, is *A laure*; the fourth three Notes (or a *flat Third*) lower, is *F faure*; the fifth

*Give* four Notes lower than it is *C* *four*; and the *four* four Notes lower than the *four*, is *four*, which is answerable to the *Ground* on the *Viol*.

*Example.*



### Some General Rules for the VIOL.

There are Three sorts of *Violins*, as there are Three manner of Ways in *Playing*.

1. A *Violin* for *Contra*, must be one of the largest Size, and the Strings proportionable.

2. A *Violin* for *Violon*, of a less Size, and the Strings according.

3. A *Violin* to play *Violino*, (that is, by *Tableau*,) somewhat less than the two former, and the Strings proportionable.

4. In the Choice of your *Violin*, let it be proportion'd to the *Player*; and let the Hair be laid stiff, and the *Body* not too heavy, nor too long.

5. In holding your *Viol*, observe this *Rule*: Place it gently between your Knees, resting the lower end thereof upon the Calves of your Legs, and let your Feet rest flat on the Ground, your Toes pointed a little outward, and let the Top of your *Viol* lean towards your left Shoulder.

6. In

6. In holding of your *Viol*, observe this *Rule*: Hold the *Viol* between the ends of your Thumb and 1<sup>st</sup> Finger, an Inch below the Nut, the Thumb and 1<sup>st</sup> Finger resting on the Wood, the ends of your 2<sup>nd</sup> and third Fingers stay'd upon the Hair, by which you may poise and keep up your *Viol*. Your *Viol* being thus fix'd, you must draw it over one String, and then over another, in a Right Angle, about 2 or 3 Inches above the Bridge, in so doing each several String yield a clear sound without doubling the note.

In the Posture of your left Hand, observe this *Rule*. Place your Thumb on the back of the Neck, and opposite to your 1<sup>st</sup> Finger, so that when your Fingers are to rest on the lateral stops or Frets your Hand may have liberty to move up and down as occasion shall require. And in the stopping, observe, That when you fix any Finger down, let it not be put upon the fret, but close to adjoining it, laid down with your Finger end, and let it rest there till you have occasion to move it; be sure not to sit your fingers too high but keep them in an even distance to the Fret, that they may pass the more readily from fret to fret.

7. The *Rule* for *Left Fingering*, is, Where you skip a Fret, there to leave a Finger; and when you have high Notes, (that is, such as go lower than the Frets,) they are always to be stopp'd either with the third or fourth Finger, by shutting the Fingers lower; if with the third, then the first and second Fingers are ready to stop the two next Notes, either ascending or descending from it: But if the highest Note be stopp'd with

E 3 the

the fourth Finger, then the Note must be stopp'd either with the third or second Finger, according as it is either *Flat* or *Sharp*; if *Flat*, the third; if *Sharp*, the second. But whether the highest Note be stopp'd with the third or fourth Finger, the third below it must be stopp'd with the first Finger, which is ever as a *Grace* to the two Notes above it. Lastly, when two Notes which follow one another are stopp'd with the same Finger, remember it is to prepare the other Fingers to the fore-mention'd Posture, or to remove them to some other place. This Order of *Fingering* directs the whole Finger-board, (in stopping three Notes which follow upon any one string,) with this *Proviso*; Where *Up* is a white, the fourth or little Finger is of more use when lower down, where the *Stop* do fall more ease.

9. In the moving your *Bow*, observe this Rule. When you see an even Number of *Quavers* or *Semiquavers*, as 2, 4, 6, 8, &c. together, you must begin with your *Bow* below; though the *Bow* be drawn for a third Note before; but if the Number be odd, as 3, 5, 7, &c. (which is by reason of a *Partial Note* in an odd *Quaver Rule*) then the first Note must be play'd with the *Bow* drawn backward.

Lastly, in the Practice of any Lesson, Play it slow at first, and by often Practice it will bring your Hand to a more swift motion.

And now your *VIOLE* being Tuned according to the foregoing Directions, I have here following set down a few *Lessons* for to begin with; and over the *Notes* I have set Figures, to direct with

what *Finger* to stop them; 1, 2, 3, 4, is set for *first, second, third, and fourth Fingers*; those which have no *Figures* over them, are the *Strings open*.

For the usual *Grace*, the *Slide* is the principal; of which there are two, the *Clash Slide*, and the *Open Slide*; the *Clash Slide* is when you stop with your first Finger on the first Fret, and *slide* with your second Finger as far as you can; the *Open Slide* is when you stop with your first Finger on the first Fret, and *slide* with your third Finger on the third Fret: The use here in all *Slides* whatever, is to *lean* or *lean* as *D* with *the* *Bow*, *Back* &c. I refer you to the *Treatise of the several Graces* in my *Violin* for the *Tutti* *Part*, p. 67. & the *Appendix* to the *Violin*.

#### Short Lessons for the BASS-VIOLE.

1 3 1 3 1 2 1 2 3 2 1 2 1 2

3 3 2 2 1 1 2 2 2 2 1 1 2 2

2 2 3 2 1 2 1 2 2 2 2 2 2 2

3 3 3 1 3 1 1 1 1 2 1 2

E 4

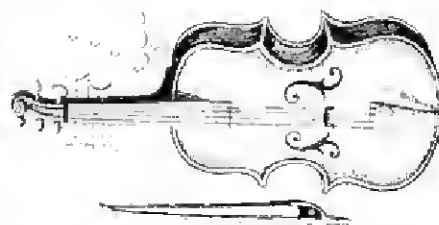






A N

A N  
INTRODUCTION  
To the Playing on the  
**Treble-Violin.**



**T**HE *Treble-Violin* is a cheerful and sprightly Instrument, and much practised of late, some by *Book*, and some without; which of these two is the best way, may easily be resolved: To learn to Play by *Rule* or *Ear*, without *Book*, is the way never to Play more than what may be gain'd by hearing another Play, which may soon be forgot; but on the contrary, he which  
Learns

Learns and Practises by Book, according to the *Gamma*, (which is the *True Key* for *Musick*), fails not, after he comes to be Perfect in these *Rules*, which guide him to play more and more he was Taught or Heard, and also to play his Part in Consort, which the other cannot be capable of.

*Directions for Tuning the Violin.*

THE *Violin* is usually tuned with one string, and Tuned by *Steps*. But to increase plain and easie Understanding of it, and to open all *Notes* in their right *Places*, and in *Time*, with the necessity, that there be plac'd on the *Staff* or *Lines*, each of your *Violin* by *Picture* is set a *Figure*. This (tho' it is not usual, yet) is the best, and easiest way for a *Beginner*, who has a bad Ear, and whose *Ears* are a certain and direct *Rule*, to get him to stop all his *Notes* in exact *Tune*, with the *Steps* which learn without, seldom have as well be good in *Ears* as stop all *Notes* in perfect *Tune*. Therefore, for the better understanding thereof, in this following *Example* is assign'd to those six *Notes* on the *Figure* and six *Letters* of the Alphabet in their order: The first *Letter* is *A*, the second *B*, the third *C*, the fourth *D*, the fifth *E*, and the sixth *F*. This is not assign'd to any *Staff*, but is the *String* per se.

1. <i>First</i>	<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>F</i>
2. <i>Second</i>	<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>F</i>
3. <i>Third</i>	<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>F</i>
4. <i>Fourth</i>	<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>F</i>
5. <i>Fifth</i>	<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>F</i>
6. <i>Sixth</i>	<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>F</i>

In this *Example*, you have the *Notes* of the four *Strings*, with the *Letters* assign'd to each *Staff*.

The

The Scale of M U S I C K on the Four Strings of the TREBLE-VIOLIN, expressed by Letters and Notes.

First String, or Treble.	Second, or Small Mean.
<i>A B C D E F G</i>	<i>A B C D E F G</i>
<i>A B C D E F G</i>	<i>A B C D E F G</i>
<i>A B C D E F G</i>	<i>A B C D E F G</i>
<i>A B C D E F G</i>	<i>A B C D E F G</i>
<i>A B C D E F G</i>	<i>A B C D E F G</i>

This *Example* doth direct the *Places* of all the *Notes*, *sharp* and *flat*, each *Note* being plac'd under the *Letter*, according to their several *Steps* upon each *String* distinctly, beginning at the lowest *Note* on the *Base* or *Fourth String*, and ascending up to the highest on the *Treble* or *First String*, according to the *Scale* or *Gamma*: In which you may also observe, That the *Lessons* for the *Violin* by *Letters* are prick'd on *four Lines* according to the *four* several *Strings*, but *Lessons* by *Notes* are prick'd upon *five Lines* as appears in the *Example* above.

For

For the Tuning of the *Viola* is usually by *Eighths*, that is, five Notes distance betwixt each *String*; which according to the *Scale* or *Gamm*, the *First* or *fourth String* is call'd *G* *secent*; the *third* or *Great Mean*, *D* *lesse*; the *second* or *Small Mean*, *Alamir*; the *fifth* or *Treble*, *E* *la*; as in the following Example.

The first Note of each *String* is upon *A*, and is known by this Mark \* over each of those Notes.

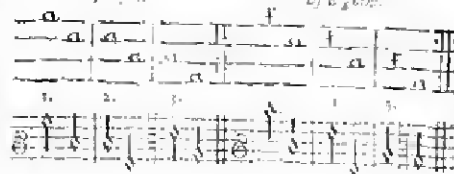
Example of the Tuning in the five Notes stand on each of the five Strings, beginning on the Bass or fourth String.



Also, for a Beginner to Tune by *Eighths*, will be easier than by *Fifths*, if his *Viola* be *strung*; to begin which, he must wind up his *first* or *Treble String* as high as it will bear, then *stop* it in *E*, and Tune his *second* an *Eighth* below it; then *stop* the *second* in *A*, and Tune the *third* at *Eighth* under it; then *stop* the *third* in *E*, and Tune the *fourth* an *Eighth* below that; and so your *Strings* will be in perfect Tune.

Exam-

Example of Tuning by Fifths and Eighths.  
By *Eight*. By *Eight*.



Another Scale for the VIOLIN, dividing the Places of the Notes on each String, and the Stops by each Finger.



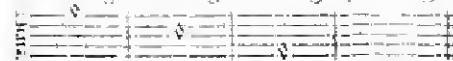
Having thus given you the *Tuning* of the *Treble Violin*, it will be very necessary here to set down the *Tuning* of the *Tenor* and *Bass Violins*, being both used in *Confort*.

The *Tenor* or *Alon* is a larger *Violin* than the *Treble*, and is Tuned *five Notes* lower than it: The *Cliff* is sometimes put on the middle, and sometimes on the second *Line*.

Example.

*Tuning the TENOR-VIOLIN.*

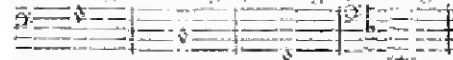
First String. 2d String. 3d String. 4th String.



*Alonino. D. G. G. C. G. C. G. C.*

*Tuning the BASS-VIOLIN.*

First String. 2d String. 3d String. 4th String.



*G. G. G. C. G. C. G. C.*

Thus I have (after the plainest Methods could be set down) given you several *Rules* and *Directions* for the *Treble Violin* by way of *Pricking*, which I have known used by Eminent Teachers on this Instrument as the most facile and easie to initiate their Scholars; and also, *Directions* for Pricking down *Lessons* in *Letters*: Yet I do not approve of this way of Playing by *Letters*, save only as a

Guide

Guide to Young Practitioners, to bring them the more readily to know all the *Stops* and *Places* of the *Notes*, both *flat* and *sharp*, and being perfect therein, to lay the Use of *Letters* aside, and keep to their Practice by *Notes* and *Rules* of the *Gamm* only: For this reason, I have added some few *Lessons* both ways, that after you can play them by *Letters*, you may play the same again by *Notes*.

*To Those that desire more Lessons for this Instrument, may be furnished with them in the First and Second Parts of Apollo's Banquet, lately Printed, containing the newest Tunes for the Violin, with the most usual French Dances used at Court and Dancing-Schools: And also in the Dancing-Master, lately Reprinted with large Additions of the newest Tunes of Dances now in use.*

*Some General Rules for the TREBLE-VIOLIN.*

**F**irst, The *Violin* is usually play'd above-hand, the *Neck* thereof being held by the left Hand, the lower Part must be rested on the left Breast, a little below the Shoulder. The *Bow* is held in the right Hand, between the ends of the Thumb and the 3 Fingers, the Thumb being stay'd upon the Hair at the Nut, and the 3 Fingers resting upon the Wood. Your *Bow* being thus fix'd, you are first to draw an *even Stroke* over each *String* severally, making each *String* yield a clear and distinct Sound.

Secondly, For the Posture of your left Hand, place your Thumb on the back of the Neck, opposite to your Fore-Finger, so will your Fingers have the more liberty to move up and down on the several *Stops*.

F

Third.

*Thirdly*, For true Fingering, observe these *Directions*; (which will appear more easie to your Understanding, if in your first Practice you have your *F* be Fretted, as is before mention'd:) That where you skip a *Fret* or *Step*, there to leave a *Finger*, for every *Step* is but half a Tone or Note; for from *b.* to *a.* is but half a Note, but from *b.* to *c.* is a whole Note; therefore the leaving of a *Finger* is necessary to be in readines when half Notes happen, which is by *Flats* and *Sharps*.

*Fourthly*, When you have any high Notes which reach lower than your usual *Frets* or *Steps*, there you are to shift your *Fingers*; if there be but two Notes, then the first is stopp'd with the second *Finger*, and the rest by the next *Fingers*.

*Fifthly*, In the moving your *Bow* up and down, observe this *Rule*: When you see an even Number of *Quavers* and *Semiquavers*, as 2, 4, 6, or 8, tied together, your *Bow* must move up, tho it was up at the Note immediately before; but if you have an odd Number, as 3, 5, or 7, (which happens very often by reason of a *Prick'd Note*, or an odd *Quaver Rest*;) there your *Bow* must be drawn downwards at the first Note.

*Lastly*, In the Practice of any *Lesson*, play it slow at first, and by often Practice it will bring your Hand to a more swift motion.

As for the several *Graces* and *Flourishes* that are used, (*Pro. Shakes*, *Backfalls*, and *Double Relsies*;) this following *TABLE* will be some help to your Practice; for there is, first, the *Note* plain; and after, the *Grace* express'd by *Notes* at length.

A Table

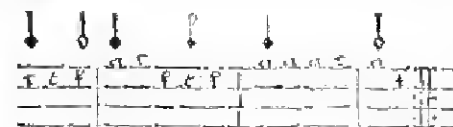
A Table of Graces proper to the Viol or Violin


The table contains eight staves of musical notation, each representing a different grace or flourish. The first staff is labeled 'Breat' and the explanation is 'Breathe'. The second staff is labeled 'Lap' and the explanation is 'Lap'. The third staff is labeled 'Lap' and the explanation is 'Lap'. The fourth staff is labeled 'Lap' and the explanation is 'Lap'. The fifth staff is labeled 'Lap' and the explanation is 'Lap'. The sixth staff is labeled 'Lap' and the explanation is 'Lap'. The seventh staff is labeled 'Lap' and the explanation is 'Lap'. The eighth staff is labeled 'Lap' and the explanation is 'Lap'.

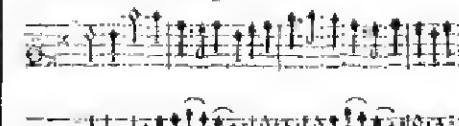
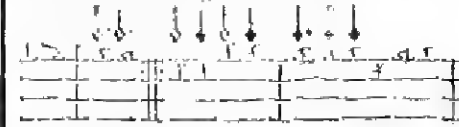
F 2

Short

*Short TUNES for the TREBLE-VIOLIN,  
by Letters and Notes.*



 **Note:** In all these Lessons by Letters, the Time is not put over every Letter; but if a Crotchet be over any Letter, the following Letters are to be Crotchets also, till you see the Note chang'd: And the like is to be observ'd in other Notes.



70

## An Introduction to

First system of musical notation for 'An Introduction to'. It consists of two staves. The upper staff contains a series of rhythmic figures, primarily eighth and sixteenth notes, with some rests. The lower staff contains a series of rhythmic figures, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

Parthenia.

Second system of musical notation for 'An Introduction to'. It consists of two staves. The upper staff contains a series of rhythmic figures, primarily eighth and sixteenth notes, with some rests. The lower staff contains a series of rhythmic figures, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

Third system of musical notation for 'An Introduction to'. It consists of two staves. The upper staff contains a series of rhythmic figures, primarily eighth and sixteenth notes, with some rests. The lower staff contains a series of rhythmic figures, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

Parthenia.

Fourth system of musical notation for 'An Introduction to'. It consists of two staves. The upper staff contains a series of rhythmic figures, primarily eighth and sixteenth notes, with some rests. The lower staff contains a series of rhythmic figures, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

1st. Treble-Violin.

71

First system of musical notation for '1st. Treble-Violin'. It consists of two staves. The upper staff contains a series of rhythmic figures, primarily eighth and sixteenth notes, with some rests. The lower staff contains a series of rhythmic figures, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

With Violon to each strain.

Second system of musical notation for '1st. Treble-Violin'. It consists of two staves. The upper staff contains a series of rhythmic figures, primarily eighth and sixteenth notes, with some rests. The lower staff contains a series of rhythmic figures, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

F 4





*The Lock, with Devotion.*

*The End of the Second Book.*

AN  
INTRODUCTION  
TO THE  
**Art of Descant :**  
OR,  
Composing MUSIC  
in Parts.

BOOK III.

*With the Additions of the late*  
Mr. HENRY PURCELL.

Printed in the Year MDCXCVII

A N  
 INTRODUCTION  
 TO THE  
*Art of Descant :*  
 O R,  
 Composing Musick in Parts.

**M**USICK is an Art of expressing perfect Harmony, either by *Voice* or *Instruments*; which Harmony ariseth from well-taken *Concords* and *Discords*.

In the *Scale* or *Gamm* there are seven Notes, *G, A, B, C, D, E, F*, for their Eighth are the same in nature of Sound. Of these seven, some are called *Cords* or *Concords*, and others *Discords*.

The *Concords* are four in Number, (*Viz.*) an *Unison*, a *Third*, a *Fifth*, and a *Sixth*.

The *Discords* are three in Number, (*Viz.*) a *Second*, a *Fourth*, and a *Seventh*.

The

The *Third*, *Fifth*, and *Sixth*, are either *Perfect*, or *Imperfect*. The *Imperfect* is less than the *Perfect* by half a Note. As,

A *Third Major* includes four half Notes.  
A *Third Major* includes five half Notes.  
A *Sixth Minor* includes nine half Notes.  
A *Sixth Major* includes ten half Notes.

Cords.				Discords.			
Perfect 3rd	Imperfect 3rd	Perfect 5th	Imperfect 5th	Perfect 6th	Imperfect 6th	Perfect 7th	Imperfect 7th

An Example of the *Perfect* and *Imperfect* Cords and *Discords*, with their *Octaves*.

Perfect 3rd	Imperfect 3rd	Perfect 5th	Imperfect 5th	Perfect 6th	Imperfect 6th	Perfect 7th	Imperfect 7th
1	2	3	4	5	6	7	8
9	10	11	12	13	14	15	16
17	18	19	20	21	22	23	24

With either of the *Perfect* Cords you may begin or end a Piece of MUSIC: The same with

with the *Third*, which is an *Imperfect*; but be sure to avoid it with the *Sixth*.

In Composing of two or more Parts, the Parts do either stand still; as,

Or, the one doth stand still, and the other move; as,

Or, they both ascend together; as,

Or, both descend together; as,

Or,



If two Parts ascend by Intervals, then you may move

From a  $\left\{ \begin{array}{l} \text{Unison,} \\ \text{Third,} \\ \text{Fifth,} \\ \text{Sixth,} \end{array} \right\}$  to a  $\left\{ \begin{array}{l} \text{Third, or Sixth,} \\ \text{Third, or Sixth,} \\ \text{Third, or Sixth,} \\ \text{Third, or Sixth,} \end{array} \right\}$

## Rule IV.

If two Parts do ascend together Gradually, then as in the *Third Rule* if by Intervals, you must move

From a  $\left\{ \begin{array}{l} \text{Unison,} \\ \text{Third,} \\ \text{Fifth,} \\ \text{Sixth,} \end{array} \right\}$  to a  $\left\{ \begin{array}{l} \text{Third, or Sixth,} \\ \text{Third, or Fifth, or Sixth,} \\ \text{Third, or Sixth,} \\ \text{Third, or Sixth,} \end{array} \right\}$

## Rule V.

If two Parts do move diversly, as one ascending, and the other descending; then thus,



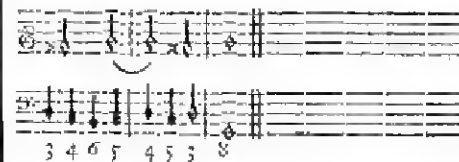
Or, upon the *Third*: Your *Base* must begin in the same *Key*, and end in the same *Key*.

An *Unison* is good, so it be in a *Minim* or *Crotchet*; but it is better if the one hold, and the other

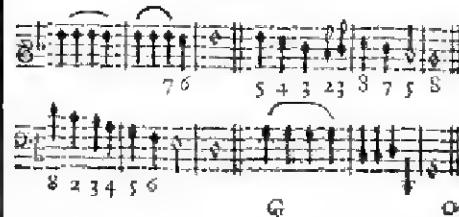
other be going. Two *Eighths* ascending or descending together is not lawful; nor two *Fifths*, unless one be the *Major*, and the other the *Minor Fifth*.

## The Use of Discords on Holding-Notes.

## Rule I.



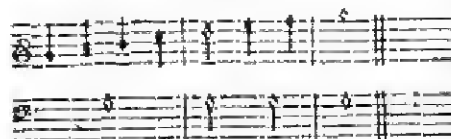
## Rule II.



## Of taking DISCORDS.

Discords are either taken by way of Pass, or Binding.

## Rule I.



So thus you see, a Discord is plac'd between two Concords.

## Rule II.

A Discord is bound three several ways; first, between the Third, and some other Concord: As,



The first Note of the Upper Parts may be any Concord to the Bass, the second Note of the Upper Part must be a Third to the Bass, the third Note must be a Second to the Bass, the last Part of a third Note must be a Third to the Bass, and the closing

or fourth Note must be a Third or an Eighth to the Bass, as in the foregoing Example.

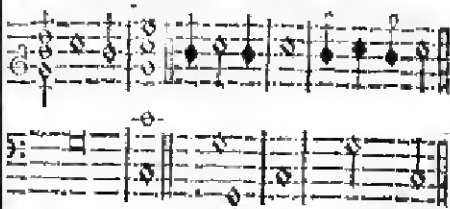
The first Note of the Bass may be any Concord to the Upper Part, the first Part of the second Note of the Bass must be a Third to the second Note of the Treble or Upper Part.

The last Part of the second Note of the Bass must be a Second to the Upper Part, the third Note of the Bass must be a Third to the second Part of the third Note of the Treble, and Close as in the foregoing Example.

This Binding is seldom taken in a Close in more Parts than two; but in the middle of a Lesson it is to be taken as often as you shall see occasion. This Binding is seldom or never taken in other Notes than in this Example.

## Rule III.

The third way of taking a Discord by way of Binding, is, when the Fourth is taken between Thirds; as in the following Example.



So that you see the Discords are thus taken, (viz.) The first Note of the Upper Part may be any Note

8. *An Introduction to*

to the Bass, the second Net of the Upper Part must  
be a Fourth to the Bass, the third Part must be a  
Fifth to the Bass, the fourth Part must be a Third  
to the Bass, the fifth Part must be an Eleventh to the Bass,  
the sixth Part must be a Second to the Bass, the seventh  
Part must be a First to the Bass, the eighth Part must be a  
Fourth to the Bass, the ninth Part must be a Fifth to the Bass,  
the tenth Part must be a Sixth to the Bass, the eleventh Part  
must be a Seventh to the Bass, the twelfth Part must be an  
Eighth to the Bass, the thirteenth Part must be a Ninth to the  
Bass, the fourteenth Part must be a Tenth to the Bass, the  
fifteenth Part must be an Eleventh to the Bass, the sixteenth  
Part must be a Twelfth to the Bass, the seventeenth Part  
must be a Thirteenth to the Bass, the eighteenth Part must  
be a Fourteenth to the Bass, the nineteenth Part must be a  
Fifteenth to the Bass, the twentieth Part must be a Sixteenth  
to the Bass, the twenty-first Part must be a Seventeenth to the  
Bass, the twenty-second Part must be an Eighteenth to the  
Bass, the twenty-third Part must be a Nineteenth to the Bass,  
the twenty-fourth Part must be a Twentieth to the Bass, the  
twenty-fifth Part must be a Twenty-first to the Bass, the  
twenty-sixth Part must be a Twenty-second to the Bass, the  
twenty-seventh Part must be a Twenty-third to the Bass, the  
twenty-eighth Part must be a Twenty-fourth to the Bass, the  
twenty-ninth Part must be a Twenty-fifth to the Bass, the  
thirtieth Part must be a Twenty-sixth to the Bass, the thirty-  
first Part must be a Twenty-seventh to the Bass, the thirty-  
second Part must be a Twenty-eighth to the Bass, the thirty-  
third Part must be a Twenty-ninth to the Bass, the thirty-  
fourth Part must be a Thirtieth to the Bass, the thirty-fifth  
Part must be a Thirty-first to the Bass, the thirty-sixth Part  
must be a Thirty-second to the Bass, the thirty-seventh Part  
must be a Thirty-third to the Bass, the thirty-eighth Part  
must be a Thirty-fourth to the Bass, the thirty-ninth Part  
must be a Thirty-fifth to the Bass, the fortieth Part must  
be a Thirty-sixth to the Bass, the forty-first Part must be a  
Thirty-seventh to the Bass, the forty-second Part must be a  
Thirty-eighth to the Bass, the forty-third Part must be a  
Thirty-ninth to the Bass, the forty-fourth Part must be a  
Fortieth to the Bass, the forty-fifth Part must be a Forty-  
first to the Bass, the forty-sixth Part must be a Forty-second  
to the Bass, the forty-seventh Part must be a Forty-third to  
the Bass, the forty-eighth Part must be a Forty-fourth to the  
Bass, the forty-ninth Part must be a Forty-fifth to the Bass,  
the fiftieth Part must be a Forty-sixth to the Bass, the fifty-  
first Part must be a Forty-seventh to the Bass, the fifty-second  
Part must be a Forty-eighth to the Bass, the fifty-third Part  
must be a Forty-ninth to the Bass, the fifty-fourth Part must  
be a Fiftieth to the Bass, the fifty-fifth Part must be a Fifty-  
first to the Bass, the fifty-sixth Part must be a Fifty-second  
to the Bass, the fifty-seventh Part must be a Fifty-third to the  
Bass, the fifty-eighth Part must be a Fifty-fourth to the Bass,  
the fifty-ninth Part must be a Fifty-fifth to the Bass, the  
sixtieth Part must be a Fifty-sixth to the Bass, the sixty-first  
Part must be a Fifty-seventh to the Bass, the sixty-second  
Part must be a Fifty-eighth to the Bass, the sixty-third Part  
must be a Fifty-ninth to the Bass, the sixty-fourth Part must  
be a Sixtieth to the Bass, the sixty-fifth Part must be a Sixty-  
first to the Bass, the sixty-sixth Part must be a Sixty-second  
to the Bass, the sixty-seventh Part must be a Sixty-third to  
the Bass, the sixty-eighth Part must be a Sixty-fourth to the  
Bass, the sixty-ninth Part must be a Sixty-fifth to the Bass,  
the seventieth Part must be a Sixty-sixth to the Bass, the  
seventy-first Part must be a Sixty-seventh to the Bass, the  
seventy-second Part must be a Sixty-eighth to the Bass, the  
seventy-third Part must be a Sixty-ninth to the Bass, the  
seventy-fourth Part must be a Seventieth to the Bass, the  
seventy-fifth Part must be a Seventy-first to the Bass, the  
seventy-sixth Part must be a Seventy-second to the Bass, the  
seventy-seventh Part must be a Seventy-third to the Bass, the  
seventy-eighth Part must be a Seventy-fourth to the Bass, the  
seventy-ninth Part must be a Seventy-fifth to the Bass, the  
eightieth Part must be a Seventy-sixth to the Bass, the eighty-  
first Part must be a Seventy-seventh to the Bass, the eighty-  
second Part must be a Seventy-eighth to the Bass, the eighty-  
third Part must be a Seventy-ninth to the Bass, the eighty-  
fourth Part must be a Eightieth to the Bass, the eighty-fifth  
Part must be a Eighty-first to the Bass, the eighty-sixth Part  
must be a Eighty-second to the Bass, the eighty-seventh Part  
must be a Eighty-third to the Bass, the eighty-eighth Part  
must be a Eighty-fourth to the Bass, the eighty-ninth Part  
must be a Eighty-fifth to the Bass, the ninetieth Part must  
be a Eighty-sixth to the Bass, the ninety-first Part must be  
a Eighty-seventh to the Bass, the ninety-second Part must  
be a Eighty-eighth to the Bass, the ninety-third Part must  
be a Eighty-ninth to the Bass, the ninety-fourth Part must  
be a Ninetieth to the Bass, the ninety-fifth Part must be a  
Ninety-first to the Bass, the ninety-sixth Part must be a  
Ninety-second to the Bass, the ninety-seventh Part must be  
a Ninety-third to the Bass, the ninety-eighth Part must be  
a Ninety-fourth to the Bass, the ninety-ninth Part must be  
a Ninety-fifth to the Bass, the hundredth Part must be a  
Hundredth to the Bass, the hundred-first Part must be a  
Hundred-and-first to the Bass, the hundred-second Part  
must be a Hundred-and-second to the Bass, the hundred-  
third Part must be a Hundred-and-third to the Bass, the  
hundred-fourth Part must be a Hundred-and-fourth to the  
Bass, the hundred-fifth Part must be a Hundred-and-fifth to  
the Bass, the hundred-sixth Part must be a Hundred-and-  
sixth to the Bass, the hundred-seventh Part must be a  
Hundred-and-seventh to the Bass, the hundred-eighth Part  
must be a Hundred-and-eighth to the Bass, the hundred-  
ninth Part must be a Hundred-and-ninth to the Bass, the  
hundred-tenth Part must be a Hundred-and-tenth to the Bass,  
the hundred-eleventh Part must be a Hundred-and-eleventh  
to the Bass, the hundred-twelfth Part must be a Hundred-  
and-twelfth to the Bass, the hundred-thirteenth Part must  
be a Hundred-and-thirteenth to the Bass, the hundred-  
fourteenth Part must be a Hundred-and-fourteenth to the  
Bass, the hundred-fifteenth Part must be a Hundred-and-  
fifteenth to the Bass, the hundred-sixteenth Part must be a  
Hundred-and-sixteenth to the Bass, the hundred-seventeenth  
Part must be a Hundred-and-seventeenth to the Bass, the  
hundred-eighteenth Part must be a Hundred-and-eighteenth  
to the Bass, the hundred-nineteenth Part must be a Hundred-  
and-nineteenth to the Bass, the hundred-twentieth Part must  
be a Hundred-and-twentieth to the Bass, the hundred-  
twenty-first Part must be a Hundred-and-twenty-first to the  
Bass, the hundred-twenty-second Part must be a Hundred-  
and-twenty-second to the Bass, the hundred-twenty-third  
Part must be a Hundred-and-twenty-third to the Bass, the  
hundred-twenty-fourth Part must be a Hundred-and-twenty-  
fourth to the Bass, the hundred-twenty-fifth Part must be  
a Hundred-and-twenty-fifth to the Bass, the hundred-  
twenty-sixth Part must be a Hundred-and-twenty-sixth to  
the Bass, the hundred-twenty-seventh Part must be a Hun-  
dred-and-twenty-seventh to the Bass, the hundred-twenty-  
eighth Part must be a Hundred-and-twenty-eighth to the  
Bass, the hundred-twenty-ninth Part must be a Hundred-  
and-twenty-ninth to the Bass, the hundred-thirtieth Part  
must be a Hundred-and-thirtieth to the Bass, the hundred-  
thirty-first Part must be a Hundred-and-thirty-first to the  
Bass, the hundred-thirty-second Part must be a Hundred-  
and-thirty-second to the Bass, the hundred-thirty-third Part  
must be a Hundred-and-thirty-third to the Bass, the hundred-  
thirty-fourth Part must be a Hundred-and-thirty-fourth to  
the Bass, the hundred-thirty-fifth Part must be a Hundred-  
and-thirty-fifth to the Bass, the hundred-thirty-sixth Part  
must be a Hundred-and-thirty-sixth to the Bass, the hundred-  
thirty-seventh Part must be a Hundred-and-thirty-seventh  
to the Bass, the hundred-thirty-eighth Part must be a Hun-  
dred-and-thirty-eighth to the Bass, the hundred-thirty-  
ninth Part must be a Hundred-and-thirty-ninth to the Bass,  
the hundred-fortieth Part must be a Hundred-and-fortieth  
to the Bass, the hundred-forty-first Part must be a Hundred-  
and-forty-first to the Bass, the hundred-forty-second Part  
must be a Hundred-and-forty-second to the Bass, the hun-  
dred-forty-third Part must be a Hundred-and-forty-third to  
the Bass, the hundred-forty-fourth Part must be a Hundred-  
and-forty-fourth to the Bass, the hundred-forty-fifth Part  
must be a Hundred-and-forty-fifth to the Bass, the hundred-  
forty-sixth Part must be a Hundred-and-forty-sixth to the  
Bass, the hundred-forty-seventh Part must be a Hundred-  
and-forty-seventh to the Bass, the hundred-forty-eighth  
Part must be a Hundred-and-forty-eighth to the Bass, the  
hundred-forty-ninth Part must be a Hundred-and-forty-  
ninth to the Bass, the hundred-fiftieth Part must be a  
Hundred-and-fiftieth to the Bass, the hundred-fifty-first  
Part must be a Hundred-and-fifty-first to the Bass, the hun-  
dred-fifty-second Part must be a Hundred-and-fifty-second  
to the Bass, the hundred-fifty-third Part must be a Hun-  
dred-and-fifty-third to the Bass, the hundred-fifty-fourth  
Part must be a Hundred-and-fifty-fourth to the Bass, the  
hundred-fifty-fifth Part must be a Hundred-and-fifty-fifth  
to the Bass, the hundred-fifty-sixth Part must be a Hun-  
dred-and-fifty-sixth to the Bass, the hundred-fifty-seventh  
Part must be a Hundred-and-fifty-seventh to the Bass, the  
hundred-fifty-eighth Part must be a Hundred-and-fifty-  
eighth to the Bass, the hundred-fifty-ninth Part must be a  
Hundred-and-fifty-ninth to the Bass, the hundred-sixtieth  
Part must be a Hundred-and-sixtieth to the Bass, the hun-  
dred-sixty-first Part must be a Hundred-and-sixty-first to  
the Bass, the hundred-sixty-second Part must be a Hun-  
dred-and-sixty-second to the Bass, the hundred-sixty-third  
Part must be a Hundred-and-sixty-third to the Bass, the  
hundred-sixty-fourth Part must be a Hundred-and-sixty-  
fourth to the Bass, the hundred-sixty-fifth Part must be a  
Hundred-and-sixty-fifth to the Bass, the hundred-sixty-  
sixth Part must be a Hundred-and-sixty-sixth to the Bass,  
the hundred-sixty-seventh Part must be a Hundred-and-  
sixty-seventh to the Bass, the hundred-sixty-eighth Part  
must be a Hundred-and-sixty-eighth to the Bass, the hun-  
dred-sixty-ninth Part must be a Hundred-and-sixty-ninth  
to the Bass, the hundred-seventieth Part must be a Hun-  
dred-and-seventieth to the Bass, the hundred-seventy-  
first Part must be a Hundred-and-seventy-first to the Bass,  
the hundred-seventy-second Part must be a Hundred-and-  
seventy-second to the Bass, the hundred-seventy-third Part  
must be a Hundred-and-seventy-third to the Bass, the hun-  
dred-seventy-fourth Part must be a Hundred-and-seventy-  
fourth to the Bass, the hundred-seventy-fifth Part must be  
a Hundred-and-seventy-fifth to the Bass, the hundred-  
seventy-sixth Part must be a Hundred-and-seventy-sixth  
to the Bass, the hundred-seventy-seventh Part must be a  
Hundred-and-seventy-seventh to the Bass, the hundred-  
seventy-eighth Part must be a Hundred-and-seventy-  
eighth to the Bass, the hundred-seventy-ninth Part must  
be a Hundred-and-seventy-ninth to the Bass, the hundred-  
eightieth Part must be a Hundred-and-eightieth to the Bass,  
the hundred-eighty-first Part must be a Hundred-and-  
eighty-first to the Bass, the hundred-eighty-second Part  
must be a Hundred-and-eighty-second to the Bass, the hun-  
dred-eighty-third Part must be a Hundred-and-eighty-third  
to the Bass, the hundred-eighty-fourth Part must be a Hun-  
dred-and-eighty-fourth to the Bass, the hundred-eighty-  
fifth Part must be a Hundred-and-eighty-fifth to the Bass,  
the hundred-eighty-sixth Part must be a Hundred-and-  
eighty-sixth to the Bass, the hundred-eighty-seventh Part  
must be a Hundred-and-eighty-seventh to the Bass, the  
hundred-eighty-eighth Part must be a Hundred-and-eighty-  
eighth to the Bass, the hundred-eighty-ninth Part must be  
a Hundred-and-eighty-ninth to the Bass, the hundred-  
ninetieth Part must be a Hundred-and-ninetieth to the Bass,  
the hundred-ninety-first Part must be a Hundred-and-  
ninety-first to the Bass, the hundred-ninety-second Part  
must be a Hundred-and-ninety-second to the Bass, the hun-  
dred-ninety-third Part must be a Hundred-and-ninety-third  
to the Bass, the hundred-ninety-fourth Part must be a Hun-  
dred-and-ninety-fourth to the Bass, the hundred-ninety-  
fifth Part must be a Hundred-and-ninety-fifth to the Bass,  
the hundred-ninety-sixth Part must be a Hundred-and-  
ninety-sixth to the Bass, the hundred-ninety-seventh Part  
must be a Hundred-and-ninety-seventh to the Bass, the  
hundred-ninety-eighth Part must be a Hundred-and-  
ninety-eighth to the Bass, the hundred-ninety-ninth Part  
must be a Hundred-and-ninety-ninth to the Bass, the hun-  
dred-hundredth Part must be a Hundred-and-hundredth  
to the Bass, the hundred-hundred-first Part must be a  
Hundred-and-hundred-and-first to the Bass, the hundred-  
hundred-second Part must be a Hundred-and-hundred-  
and-second to the Bass, the hundred-hundred-third Part  
must be a Hundred-and-hundred-and-third to the Bass, the  
hundred-hundred-fourth Part

This *Classe* may be used in any part of a *Lesson* of two or more Parts, either beginning, middle, or ending; but seldom to be omitted in the ending of a *Lesson*. This *Classe* is seldom or never taken in longer or shorter *Notes* than in the Example.

#### Result IV.

The fourth way of taking a *Diford* by way of Binding, is, when the *Seventh* is taken between the *Sixth* and *Eighth*; as,


$$R_{\text{eff}} \approx V_r$$

7 The high way of taking a *Defend* by way of Binding, is, when the *Amis* is taken between the *2<sup>d</sup>* and *3<sup>d</sup>*, as,



### Several Examples of solving Discrete elegantly.



The first system of musical notation for 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a half note G4, a quarter note A4, and a half note G4. The bottom staff is in bass clef with a key signature of one flat. It contains a half note G3, a quarter note A3, and a half note G3. The time signature is 3/4.

*This Example shows the taking of Nines and Scraps to two Parts.*

*An Example of taking the Letter Fourth.*



*An Example of taking the Greater Fourth.*



G 3



An Example of taking two Sevenths in two Parts.



In this Example, you may observe the exact Method of taking two *Sevenths* together in whatsoever *Key* you shall Compose in, with this Allowance, That two *Major Sevenths* together is not good, but two *Minor Sevenths* together is allowable: Also, if you take two *Sevenths*, so the one be *Minor* and the other *Major*, it is allow'd, but be sure the *Minor* be set before the *Major*, as you see in the Example.

Exam-

Example of Cadences and Bindings in three Parts, with the Cords and Discords Figur'd as the Upper Parts stand to the Bass.

Rule I.

Rule II.



Rule III.

Rule IV.



A greater Third.

Rule V.



A lesser Third.

G 4

Ob



Observe, That when you make a Close, the *Bass* must always fall a *Fifth*, or rise a *Fourth*: And your Upper Part must begin in the *Unison*, *Third*, or *Fifth*.

An Example of the usual Cadences or Closes of two Parts.



R U L E S of Rising and Falling one with another.

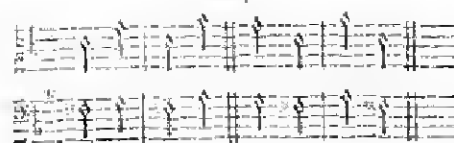
It is not good to *rise* or *fall* with the *Bass* from a *Twelfth* or *Fifth* unto an *Eighth*, or from an *Eighth* unto a *Twelfth* or *Fifth*.

Example.



It is not good to *rise* with the *Bass* from a *Sixth* unto an *Eighth*, neither is it good to *fall* with the *Bass* from an *Eighth* unto a *Sixth*.

Example.



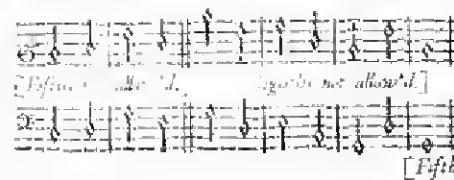
It is not good to *rise* from a *Fifth* to an *Eighth*, nor from an *Eighth* to a *Fifth*.

Example.



Of the Passage of the Concorde.

Two *Fifths* or two *Eighths* are not allowed together, either *rising* or *falling*, especially in two Parts.



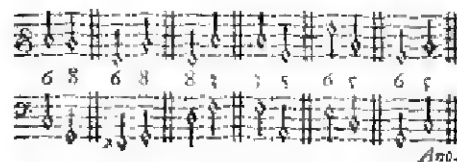
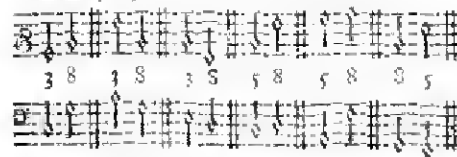


The passing from a *Fifth* to an *Eighth*, or from an *Eighth* to a *Fifth*, may be allowable, so the upper Part remove but one degree of a Perfect Cord.

As for *Thirds* and *Sixths*, (which are Imperfect Cords,) two, three or more of them, ascending or descending together, are allowable.

It is good, and usual, to change from any one to any other different Cord, when any one of the Parts keeps its place; but two Perfect Cords ascending or descending is not allow'd, unless it be in Composition of Three, Four, or Five Parts.

Example of Cords not allow'd in two Parts.



And.

Another Example



In this Example, *F* *four* Sharp in the *Bass* introduces *B* *semit* Flat in the *Treble* very properly and well; but the next, where *F* *four* is flat in the *Bass*, and *B* sharp the following Note in the *Treble*, is very inharmonical, therefore to be avoided, for you will seldom meet with two full *Thirds*, either ascending or descending, unless it be to prepare for a Close.

Note, That in few Parts Imperfect Cords are more pleasant and less cloying to the Ear than many Perfect Cords, especially in two Parts where *Eighths* and *Fifths* are least to be used, unless at the beginning or ending of a Piece of Composition, where Parts move contrary, one ascending, the other descending.

Formerly they used to Compose from the *Bass*, but Modern Authors Compose to the *Treble* when they make *Counterpoint* or *Basses* to Tenors or Songs.

As for Example.



Ob.

Observe this always in Counterpoint, to avoid Tautology in setting a *Bass* to a *Treble*, and let it be as Formal and Airy as the *Treble* will admit.

Let us a little examine this last Example. And now supposing there were no *Bass* to the *Treble*, try Note by Note which is the properest Cord to each.

For the *First Note*, you must certainly have an *Eighth*, because it relates to the *Key* it is composed in.

For the *Second*, you have only two *Cords* to chuse (*viz.*) the *Sixth*, and *Fourth*; the *Fifth* you must not use, because 'tis expected to the Note following to make a *Third*, therefore to be avoided, lest you are guilty of that Tautology before-mention'd, and besides, there is not that Form and Variety which is required in few Parts; and an *Eighth* you cannot use neither, because you can either in the Error of two *Eighths* together if you ascend, or of cloying the Ear with too many *Perfect Cords* if you descend, therefore the *Fourth* or *Sixth* is the only Cord you can use: Of these, the *Sixth* is much the best, for two Reasons, First, you move by contrary Motion to the *Bass*, which is an Elegancy in two Parts; in the next place, you introduce the next Note more Harmonically with the *Sixth*, than you can with the *Third*, but the *Sixth* must be *sharp*, because it has a nearer affinity to the *Key*.

The *Third Note* has a *Third*, which is generally the consequence of a *Sixth*.

The

The *Fourth Note* cannot have a *Sixth*, because of Tautology, it being the same as the *Third* before; the *Major Fifth* is not good, because it has no relation to the *Key*; the *Minor Fifth* cannot do, by reason the following Note of the *Treble* does not move to the half Note below, which is the constant Rule, of a false *Fifth* to introduce a *Third*; an *Eighth* is not so well, because that is to be avoided as frequently as you can in two Parts, therefore the *Third* is the best Cord.

The *Fifth Note* cannot have an *Eighth*, because 'tis the same Note as the former; a *Third* is not so well, by reason you do not observe the Rule of contrary Motions, in ascending when the other descends, and then you have had *Thirds* to the other two last Notes; therefore, for Variety, a full Cord is best, and consequently, the *Fifth* to be preferred before the *Sixth*.

The *Sixth Note* cannot have an *Eighth*, because 'tis the same Note as the former; a *Fifth* is not good; and for fear of two *Fifths* together, a *Sixth* or *Third* are the only Cords, of which I esteem the *Third* best, following the Rule of contrary Motions.

The *Seventh Note* cannot have an *Eighth*, by reason 'tis the same with the other; neither a *Fifth*, because it makes no preparation for the next Note, therefore a *Sixth* or *Third* is the properest Cords, of which, the *Third*, in my Opinion, is best; for if you take the *Sixth*, it must be *sharp*, and so make a *Third* to the following Note, which

which is what was done before in the first Bar, and for that reason to be omitted.

To the *Eighth Note*, an *Eighth* cannot be made, because the time as before; a *Third* not so well, because you do not observe the Rule of contrary Motions; a *Sixth* not so good, because 'tis what must be used in the next Bar to make a Cadence, therefore the *Fifth* is best.

The *Ninth Note* cannot be a *Sixth* so properly, because 'tis the same with the former Note; a *Third* is not so well, by reason the fall or rising to it is Inharmonical; the *Fifth* is bad, having had a *Fifth* to the Note before, therefore the *Eighth* is the best Note.

The *Tenth Note* a *Sixth* must not be made to, it being the same as before; a *Third* not so well, because it must be *sharp*, and that is not gradual to rise to, and if you fall to it, you contradict the Rule of contrary Motions; tho the Cord is good, yet I think it not so formal as the other, which is the *Fifth*.

The *Eleventh Note* requires a *Third* more properly than any other Cord, for the *Sixth* would be the same with the foregoing Note and following, which must be to make a Close; the *Eighth* not so well, because so many Perfect Cords are not well, (as 'tis before observ'd;) a *Fifth* is Irregular, the Note before being a *Fifth*, which shews a *Third* is best.

The two last Notes are relating to the Cadence, therefore have a certain Rule.

Having

Having observed these Rules for making a Formal or Regular *Bass* to a *Treble*, the next Thing to Treat of is the *Keys*.

There are but Two *Keys* in Musick, (*viz.*) a *Flat*, and a *Sharp*; not in relation to the Place where the *First* or *Last Note* in a Piece of Musick stands, but the *Thirds* above that Note. To distinguish your *Key* accordingly, you must examine whether the *Third* be *sharp* or *flat*, therefore the first *Keys* for a Learner to Compose in ought to be the two Natural *Keys*, which are, *A* and *C* *fa*, the first the Lesser, the last the Greater *Third*; from these, all the other are formed, by adding either *Flats*, or *Sharps*. When this is well digested, you must proceed to know what other *Cords* are proper to each *Key*.

To a *flat Key*, the Principal is the *Key* it self, the next in Dignity the *Fifth* above, and after that, the *Third* and *Seventh* above.

Example.



To a *sharp Key*, the *Key* it self first, the *Fifth* above, and, in stead of the *Third* and *Seventh*, (which

(which are not so proper in a *sharp Key*;) the *Sharp* and *Second* above.

## Example.



These *Examples* are placed in the two open *Keys* to make it plainer, but transpose them into any other, they have the same Effect; in applying of which *Closes*, you may use them promiscuously as you please, only with this Caution, "That you have regard to good *Ayre*."

There are some other Things to be observed in making a *Bass* to a *Treble*, which shall be the next Thing spoken of relating to *Fuge*.

## OF FUGE, or POINTING.

A *Fuge* is, when one Part leads one, two, three, four or more Notes, and the other repeats the same in the *Unison*, or such like in the *Octave*, a *Fourth* or *Fifth* above or below the Leading Part.

Note: Under whatsoever Note you find this Mark /, the *Fuge* begins.

Exam-

## Example.



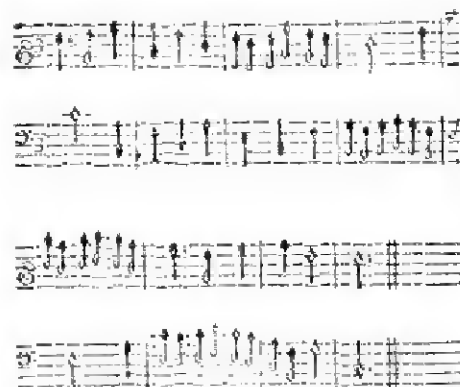
Observe in this Example, that the *Treble* rises a *Fifth*, and the *Bass* but a *Fourth*, which is done, because it relates more to the *Key* than rising a *Fifth*. So all *Fuges* of this nature are to be managed, if done Masterly.

## More to the same purpose.



There is another diminutive sort of Fugeing, called, *Imitation or Reports*; which is, when you begin *Counterpoint*, and answer the *Tune* in some few Notes, as you find occasion when you set a *Bass* to it.

*As for Example.*



In the fourth, fifth, and sixth Bar of the *Bass*, it imitates the *Treble*.

The third sort of Fugeing is called, *A Double Fuge*; which is, when one Part leads a *Point*, and the following Part comes in with another, and

to the Parts change, as you may observe in the following Example, wherein I have made use of the former *Point*, and added another to it.

*Example.*



The fourth manner of Fugeing is called *Pro Arsin & Tesis*, which admits of great Variety; and that is, when a Leading Part ascends, the other descends exactly the same Notes. I have made use of the foregoing *Fuge*, that it may be more easy to a Learner.

H z

L:

As for Example.



A fifth sort of Fagging is call'd *Per Augmentation*; that is, if the Leading Part be *Crotchets*, *Quavers*, or any other Notes in length, the following Part is augmented, and made as long again as the Leading Part. The following Example will explain it, which is contriv'd upon the same Fug.

Exam.

Example.



H ;

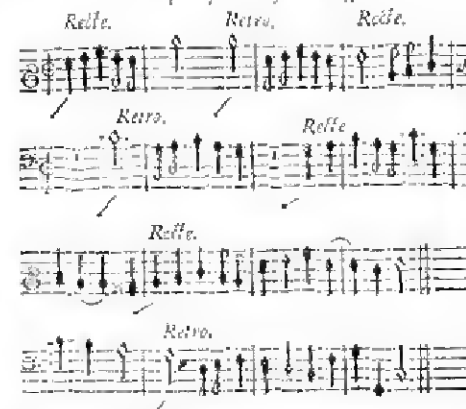
You

You may augment your Point to double or treble the length of your Leading Part, as you find occasion, or diminish your *Fuge* for Variety; as you may observe in the tenth Bar of the *Treble* in the Example foregoing.

This sort of Fuging is difficult, therefore seldom used, unless it be in Canon.

There is a sixth sort of Fuging, called *Rette & Retro*, which is, repeating the Notes backward: therefore you must avoid *Peck'd Notes*, because in the Reverse it would be of the wrong side of the Note.

Example upon the same Fuge.



This is a sort of Musick very rarely used, unless it be in Canon. There

There is a seventh sort of Fuging, called *Double Defiant*, which is contrived so, that the Upper Part may be made the Under in the *Reply*; therefore you must avoid *Esills*, because in the *Reply* they will become *Faults*.

Example upon the same Fuge.



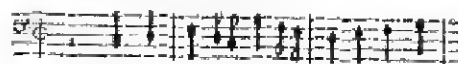


The eighth and noblest sort of Fuging is Canon, the Method of which is, to Answer exactly Note for Note to the end.

Example upon the foregoing Fuge.



Canon in the 8th or 15th.



There is a wonderful Variety of CANONS in Mr. Elway Bevis's Book, Published in the Year 1631, to which I refer the Younger Practitioners, and so shall conclude with *Two Parts*, and go on to *Three*.

Compo-

### Composition of Three Parts.

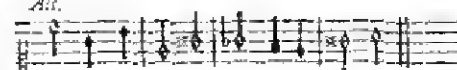
THE first Thing to treat of is *Counterpoint*, and in this I must differ from Mr. *Simpson*, (whose *Compendium* I admire as the most Ingenious Book I e're met with upon this Subject;) but his Rule in Three Parts for *Counterpoint* is too strict, and destructive to good Air, which ought to be preferr'd before such Nice Rules.

His Example is thus:

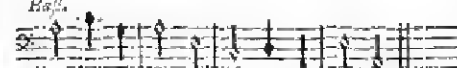
Treble.



Alt.

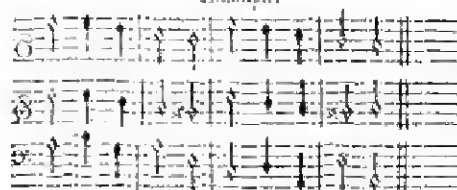


Bass.

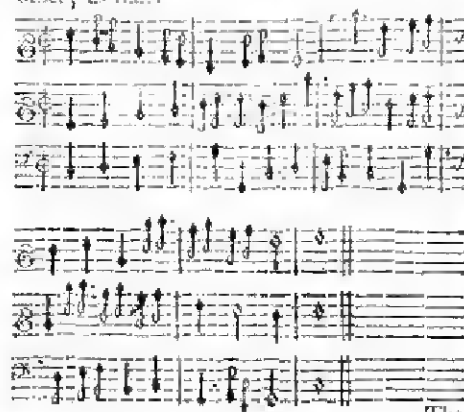


Now, in my Opinion, the *Altus* or *Second Part* should move gradually *Thirds* with the *Treble*; tho' the other be fuller, this is the smoothest, and carries more Air and Form in it, and I'm sure, 'tis the constant Practice of the *Italians* in all their *Musick*, either Vocal or Instrumental, which I presume ought to be a Guide to us; the Way I would have, is thus:

Exam.



When you make a *Second Treble* to a Tune, keep it always below the Upper Part, because it may not spoil the Air: But if you Compose *Second's*, there one *Treble* has as much Predominancy as the other; and you are not tied to such a strict Rule, but one may interfere with the other; as thus:



The

The same may be done in making Two Parts *Antiphon* to a *Tenor B.*, or Song: and are Composed with Design.

*Fuging* in *Three Parts*, is done by the same Rules as in *Two*, only you have more Scope and Variety. I shall make use of the same Point as I did in *Two Parts*, and give you some short Examples in the several manners of *Fuging*.

## First Plain Fuging.



The

The second is *Imitation* or *Reprise*, which needs no Example, because you are confin'd to a *Treble*, and so must make *Imitation* or *Reprise* in the Two Parts as the *Treble* will admit of.

The third is *Double Fuging*, wherein I oblige my self to the same Fuges as are used in the Two Parts.

Example.



When you make *Double Fug* in Three Parts, you are not compell'd to answer in the Third Part to the first *Fug* any more than the second, but are left to your pleasure, as you see in the foregoing Example, where the *Bass* answers to the first *Fug*; you may as well answer the second as first, according as you find it smoothest to your Air, and most regular to your Design.

The fourth, *Pe: Arise & Thyself*, on the same Page.

Example.

Example.

/ *As fin* / *Th fin.*  
 / *As fin.* / *Th fin.*  
 / *Th fin.*  
 / *To fin.* / *To fin.*  
 / *As fin.* / *Th fin.*  
 / *As fin.* / *As fin.*  
 / *Th fin.*  
 / *To fin.* / *To fin.*

The

The fifth, *Per Augmentation*, on the same Page

Example.

/ *Per augm.*  
 / *Per Augm.*  
 / *Per Augm.* / *Per Aug.*  
 / *Per augm.* / *Per augm.*  
 / *Per augm.* / *Per augm.*  
 / *Per augm.* / *Per augm.*  
 / *Per augm.* / *Per augm.*  
 / *Per augm.* / *Per augm.*

The

The sixth, *Reste & Retro.*

Example.



The seventh, *Double Defcant*, in which I make but a short Example, because the Two Replies should not take up much Room.

Exam.

Example.



Reply I. Where the *Upper Part* takes the *Bass*, and the *Bass* the *Upper Part*.



Reply II. Where the *Second Treble* takes the *Bass*, and the *Bass* the *Second Treble*.



Of this sort, there are four: Fuges used by several Authors in *Sonata's*; a short One I shall here insert of the famous *Lello Cilibi*, an *Italian*.



fin

In making of such-like you must avoid *Fifths*, as is before-mention'd in the *Rule* of Two-Part *Double Dissonant*.

There is another sort of *Fuging* in Three Parts before we come to *Canon*; which is, when each of them take a different *Figure*, and so interchanges one with another like *Double Fuging*.

*As for Example.*



Most of these different sorts of *Fuging* are used in *Sonata's*, the chiefest Instrumental *Musick* now in request, where you will find *Double* and *Treble Fuges* also reverted and augmented in their *Canzona's*, with a great deal of Art mixed with good Air, which is the Perfection of a Master.

The next is *Canon*, of which I shall say but little, because I refer you to the before-mention'd Book of Mr. *Revin's*, where you will meet with all the Variety of *Canons* that are to be made, and shall only shew an Example of a *Gloria Patri* in Three-Part *Canon*, so go on to Four Parts.

I 2

A Ca-

## A Canon, Three Parts in One.



Gloria



Gloria Patri, &amp; Fili



Gloria Patri, &amp; Fili, &amp; Spiritus



Patri, &amp; Fili, &amp; Spiritus



Patri, &amp; Spiritus Sancti, &amp; Fili



Spiritus Sancti, &amp; Fili, &amp; Spiritus



Spiritus, &amp; Fili, &amp; Spiritus



Spiritus in principio, &amp; Fili, &amp;



Spiritus, &amp; Fili, &amp; Fili, &amp; Fili



Patri, &amp; Fili, &amp; Fili, &amp; Fili



Patri, &amp; Fili, &amp; Fili, &amp; Fili



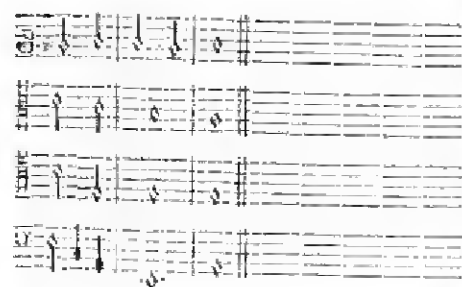
Patri, &amp; Fili, &amp; Fili, &amp; Fili





As for Example.

## Four Parts Counterpoint.



The *Fif*, or *Defective Fifth* is the only Note like a Discord that needs no Preparation; and should not be us'd to begin a Piece of Musick with,

with, yet there is no Cord whatsoever that has a more grateful Charm in it to please the Ear.

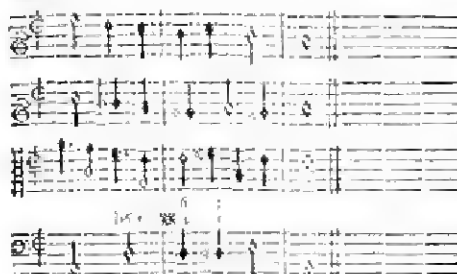
There are two *Defects* not yet treated of in this short *Tractate*, which I think proper now to mention, because in an Example of Four Parts you may see what other Cords belong to them; and that is, a *Sharp Sixth*, and a *Flat Seventh*, two Notes mightily in use among the Italian Masters; the *Sharp Seventh*, which generally resolves it self into the *Eighth*, you will find frequently in Recitative Song, which is a kind of Speaking in Singing; a *Flat Seventh* resolves it self into a *Fifth*, and is used commonly at a Cloze or Cadence. This Example will demonstrate the Thing plainer.

Example.



And

Another Elegant Passage used by the same Authors



The *For Sixth* before a Close (as you may observe in the second *Trille*) is a *Financie* Note with the *Italian*, for they generally make use of it.

There is another sort of *Dissonance* used by the *Italians* not yet mention'd neither, which is, the *Third* and *Fourth* together to introduce a Close

*As for Example.*



In the same nature, if the *Key* should continue in one Place as the two *Trilles* do, you may move in the other Parts to what Notes you please, so you ascend or descend gradually.

*For Instance.*



These Instances were inserted, to shew what Elegancies may be made in Counterpoint Music.

I shall proceed now to *Fugue* or *Pointing* in Four Parts, in which I must follow the same Method as before, for there is no other sort of Fuguing but what has been Treated of in Three Parts, unless it be Four *Fuges*, and that is made after the same manner as the Three *Fuges*, of which, there is an *Example* in Page 115.

*First,*

First Plain Fuging on the same Point.

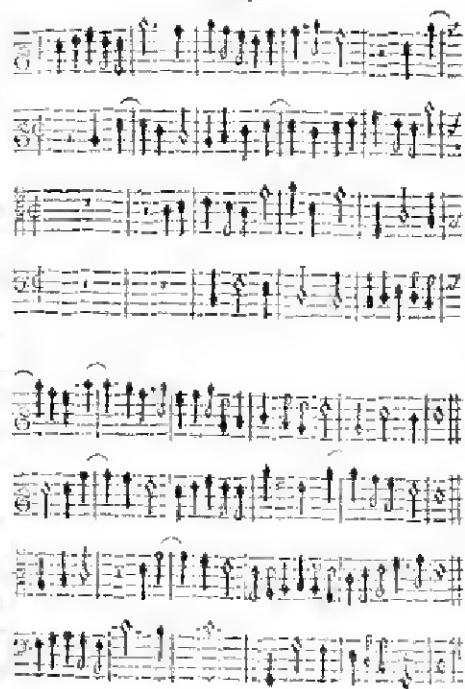


The second is *Imitation* or *Report*, which needs no Example, for the aforesaid Reasons in Three Parts.

The

The third is *Duple Fuging*, on the same Point.

Example.



The

The fourth, *Per Arsen & Thesis*.

Example.



The

The fifth, *Per Augmentation*.

Example.



The

The fifth, *Rule & Reg.*



The seventh is *Double Denial*, which you hardly ever meet with in Four Parts, because a *Fifth* must be avoided, therefore 'tis defective, and wants a *Cord* to fill up in so many Parts for which Reason I shall omit an Example. The

The next is *Crown*; but before I treat of that, there is one sort of *Fugting* to be mention'd, which is, *Four Figs* carried on, interchanging one with another.

As for Example,



**K**

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Ho—ly Ghost: As it was in the be—  
 Ho—ly Ghost, the Ho—ly Ghost: As it  
 to the Ho—ly Ghost, the Ho—ly  
 Son, and to the Ho—ly  
 Ghost, and is now, is now, and ever shall be, World  
 was in the beginning, and is now, is now, and e—  
 Ghost: As it was in the beginning, and is now, is now—  
 Ghost, the Ho—ly Ghost: As it was in the beginning.

work in end. A—men, A—  
 —er shall be, World without end, A—  
 —, and ever shall be, World without end, A—  
 and is now, is now, and ever shall be, World without  
 —men.  
 men, A—men.  
 —men, A—men.  
 end, A—men.

## Composition of Five or more Parts.

IS still by adding another *Octave* or *Octave*, for there is but Three Compositions, viz. *Third*, *Fifth*, and *Seventh*; therefore, when you make more than Three Parts in Counterpoint, 'tis by repeating some of the same Cords over again.

One Thing that was forgot to be spoken of in its proper Place. I think necessary to say a little of now, which is, Composing upon a *Ground*, a very easy Thing to do, and requires but little Judgment; as 'tis generally used in *Concertos*, where they regard only good Air in the *Tutti*, and often the *Ground* is four Notes gradually descending, but to maintain *Figures* upon it would be difficult, being continu'd like a *Canon* to a *Plain Song*. There are also pretty *Disabling Grounds* (of whom the *Italians* were the first Inventors) to Single Songs, or Songs of Two Parts, which to do neatly, requires considerable Pains, and the best way to be acquainted with 'em, is to Score much, and chuse the best Authors.

As for *Figuring*, 'tis done by the same Methods as has been before observ'd.

All that I shall further add, is to wish, That what is here mention'd may be as Useful as 'tis Intended, and then 'twill more than Recompence the Trouble of the Author.

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